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**A Spanish diary in 1882 / by Alexander Kilgour, of
Loirston**

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A SPANISH DIARY.

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A Spanish Diary

IN

1882.

BY

ALEXANDER KILGOUR

OF LOIRSTON.

ABERDEEN:

JOHN RAE SMITH, 57, UNION STREET.

1884.

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INTRODUCTION.

THERE is perhaps but little calling for remark in these rough notes styled "A Spanish Diary," but as their author visited a considerable portion of the country, that was to say, that which was accessible by railway, and happened to see to full advantage "The Holy Week Ceremonies" at Seville, which, as far as he knows, has not been described in any popular publication, perhaps it will be some interest to the general public to read it. Also he entered by Barcelona from Nice, which many do not do, so thus he had the opportunity of seeing a yet scarcely travelled route, for the railway between Marseilles and Barcelona was only opened last year. He had also the good fortune to see several objects of interest in Valencia not seen by everybody.

It is not nearly so difficult a matter travelling in Spain as many imagine, and the country is so rapidly suiting itself for travelling purposes that it will soon be as convenient as Italy. The time occupied, as our account shows, was nearly three months, but six weeks are quite ample for seeing everything. As all the places visited have been fully described, no further introductory remarks need now be made.

The question may now be asked, Why do people visit Spain? Answer may be made for three reasons.

(1) It is as yet comparatively an untravelled country, and thus retains its simple manners, so different from the travelled parts of France, Italy, Germany, and Switzerland. Of this the best example is Cordova. Also many unique religious ceremonies are to be witnessed in Spain, and various social fêtes and out-door assemblies. Of the former, the most remarkable are those at Seville in Holy Week, perfectly unique, and similar to which, that is to say more especially as regards "The Processions," are not now to be seen anywhere in Europe. They are reported to be nearly as grand on Corpus Christi Day, but then there is not either "The Burying of 'The Host'" or "The Rendering of the Veil." Of the latter one of the most remarkable is the out-door fête at Madrid on Ash Wednesday. What is styled "The Fair Week" at Seville is also reported to be very magnificent, more so than curious, as it is almost entirely in the hands of the upper classes. It always begins on the second Sunday in April. Though now very much fallen off, as an example of how the Jewish influence has existed in the South of Spain, the killing of "The Paschal Lamb" on the Saturday before Easter is very curious. Barcelona is reported to be the best place for seeing "The Carnival" as it was originally done in Italy before it became a sight for strangers, taken up by Municipalities and conducted largely by non-natives. It may be remarked, though Spain was such a Roman Catholic country in the middle ages, yet Inquisition and altogether, it retained its oriental customs in the south, for to the present day the young Spanish women are secluded, only go to service closely at-

tended, and are not allowed to appear much in public entertainments—even the mantilla is the remains of the original oriental covering of the face. Of course the word seclusion is here used in the Continental meaning of it, not the English. But in the north French customs largely prevail. Also it may be noted several of the services during Holy Week, though done in Latin, are distinctly Spanish.

(2) People visit Spain for the sake of its buildings and its art treasure. Nowhere in the world are so fine Moorish buildings, when the Moors were a grand people for arts and sciences, nor, taken all in all, in such good preservation. All the south of Spain is quite full of these, and the whole country is impregnated with Moorish Orientalism. The Cathedrals are mostly Gothic, and nearly all—except Seville—of a severe and stern type, suitable to the aspect of the country in which they stand. Of these Toledo is the best example. Of course, Cordova is Moorish-Corinthian, and Granada Grecian, with that remarkable building tacked on to it, "The Royal Chapel." The most stolid of all the buildings is "The Escorial," looking as immovable as the surrounding grey rocks. Of Tarragona it may be said it is a Spanish Pompeii, without any of its Roman decorations. Regarding its art treasures, only in Spain can you appreciate properly Murillo, the most realistic of painters, and only in "The Madrid Gallery" can be seen to full advantage the great merits of Velasquez. It is alone worth going to Valencia to see the works of Juanes, who is a combination of Corregio and Leonardo de Vinci in his manner, but still purely Spanish. Of the other

purely Spanish painters it may be said they are rather too realistic in the treatment of their subjects in many cases to suit northern tastes, without the indescribable charm of Murillo.

(3) People may visit Spain for its climate, that is to say its winter climate, in the south, especially Malaga; but never likely will it be so much visited for this as for the two above-noted reasons, as the best climate places are rather inaccessible for those traveling for health only and not for pleasure, and, besides, when coming to the north a great difference of temperature is then experienced, which would not do for invalids. It is reported, since the present Liberal Ministry has come into office, Spain is rapidly improving, and is quickly paying off her debts. One of the ablest men in the country, and undoubtedly its greatest orator, if not now the greatest European orator, is Signor Castilar. As remarkable for a Spanish Minister, he never took more from the State than he was entitled to, and left office as poor as when he entered it, and though once almost supreme ruler in Spain, now lives in a floor of a house in Madrid. Still, his influence would be greater if he gave up his purely Republican views, for Spain was, is, and probably always will be an entirely monarchical country. The reason that he does so is that he is an enthusiast, and remembers how all Liberal laws and institutions were destroyed under the Spanish Bourbons. However, the present king has learned wisdom while in exile, and is willing to go along with the liberal theories of the age, and appoint Ministers trusted in a great measure by the majority of the country. Though the political tone is low, such

measures will soon bring it up. This is the endeavour of the present Administration. The clergy are now restricted to their own functions, nor are the people so much led by them as formerly—so it is said. Spain may be said to have a democratic class of clergy like Ireland, as all the lower ranks of them spring from the people, and all their connections are of this class ; this most likely keeps the people so steadfast to the Church of Rome, as the whole of the once very large assemblage of “The Communities of Monks and Nuns” have, with one or two exceptions, been disestablished, disendowed, and driven out of Spain.

The author hopes that some of those who have time, money, and fancy that way, when looking for a country to travel in, may be induced by the reading of “A Spanish Diary” to visit Spain.

A SPANISH DIARY.

CHAPTER I.

FROM NICE TO BARCELONA.

(In order to see the aspect of the country, it is necessary to make this journey during the day-time, and, as the trains go slow, it occupies four days. An account of each day will be given as under.)

1. *Journey from Nice to Marseilles.*

As this route is well known to most travellers to the south of France and Italy it does not call for remark, except that at a small seaport named St. Juan, which is situated between Nice and Cannes, there was lying out in the bay the French Mediterranean Fleet, comprising eight ships of war. The most of them were ironclad steamers of a large size. Flags were flying on each. This fleet had been here several weeks. They were apparently all anchored very securely, and no boats were lying at or near them, for the sea happened to-day to be rough, as the waves were breaking in white foam on the shore, and also out at sea, as there was what is known as "white horses"; but the ships, owing to their size and sheltered position, were moving very little. The general aspect of the country, though rather dry, was

far advanced for the season of the year—the 1st of February—and everything looked fresh and green. This train went at a good speed, and kept well up to time. A considerable number of passengers were travelling by it, as always there is on this line a great many people moving about.

2. *Journey from Marseilles to Cette.*

This journey was one of considerable length, and was interesting, as the line traverses a portion of France that has only been generally visited within the last two or three years—for this line of railway has only been completed during that period. For some little way the route is on the direct line between Marseilles and Avignon. To-day was like yesterday, bright and clear, but without wind, so the sea was smooth, for the line goes a short way by the side of it to the north of Marseilles. Both it and a large lake we passed had a very pleasing appearance, as the sun was shining upon both. The train went round this lake. The largest town we stopped at was named Arles. From the railway station can be pretty well seen the remains, though apparently ruinous, of a large Roman amphitheatre, and the grand frontage of a fine-looking old Cathedral. These are the objects of interest the town contains, as the rest appeared to consist of rather poor small houses in bad repair. This town and Nimes are said to possess the finest and most perfect of all the Roman remains in France. At this town the Rhone is crossed by a long and high tubular iron bridge, and then you enter upon a very extensive but barren and sterile plain, where are no

houses and very little seems to grow, as the ground is so stony and the earth so thin, owing apparently to the wind that is said often to blow across here with the greatest violence. Few trees or little vegetation is here. This plain extends down to the sea. The only important place we stopped at between Arles and Cette was Montpellier, once greatly in repute as a salubrious winter residence, but now quite gone out of fashion, and consequently deserted. It looked a pretty small town from the railway, and was well wooded. More trees were here than any place on this portion of the line. When you come down on the sea it has rather a curious appearance, as it extends on both sides the line, and it seems like it was to wash over it. The beach here is sandy and low lying. Many inlets of the sea seem devoted to the purposes of salt-making, which is said to be an article largely produced in this district.

Cette, though it may be thought rather a poor town, owing to its appearance on entering, is by no means so, for, in fact, it is rather a pretty one in its situation as seen from its public park; for it overlooks the sea, seen for a considerable distance up and down the coast, and behind are hills of very considerable height, covered almost to their tops with trees and luxuriant vegetation. This park—more properly it should be designated a garden—is well laid out with trees and shrubs, also there is an artificial grotto (in which a small fountain was playing) and small wind-ing walks through it. In front is a lake of considerable size, in which are various aquatic plants, and a couple of large black swans swim about. The top of

this grotto is level, for it is of considerable height, and from here the best view of the town and of the surrounding country can be got. The ground was covered with gravel and numerous seats were round it. Apparently a band seems occasionally to play here. This garden is shut at night. As may be supposed, it is situated in the upper part of the town. The widest streets lead up to it, and the best looking houses are situated in this quarter. We also walked through some considerable portion of the town, which was of rather a dirty character and the streets narrow. The houses were low and poor-looking. Here a sort of open-air market was in progress, where various sorts of fruit and vegetables in apparently good condition were for sale. Also, divers kinds of clothing spread out on various small stalls. Donkeys, heavily laden, and other beasts of burden were all moving up and down here. We also walked a little along the harbour of this town. It appeared of large size, and protected outside by substantial-looking piers and breakwaters. A number of ships of considerable size, were lying in it. A curious aspect of this part was that numerous canals go through it, like those at Amsterdam, though not so numerous. They are crossed by draw-bridges. All along here quays of stone have been formed, where ships were lying; but their size was much less than those in the harbour proper, which is situated on the opposite side of the canals from where the public park is. The houses near the harbour are small and poor-looking. Many were boarding and lodging houses for sailors. Over their entrances were inscriptions denoting their use in various languages,

like those at Marseilles. The streets here were narrow, ill-kept, and dirty. A considerable traffic seems to be carried on by ships from this town, said to be chiefly in wine—many casks full of it were lying about the harbour—and salt. No public buildings of any architectural notice appeared to be in Cette. The weather to-day was fine and warm, though rather dusty. The hotel we went to in this town was named "Barillon." It was the only one frequented by strangers here. It was a fair one for a French provincial town. The rooms were clean and comfortable. The dinner was a good and well cooked one ; well dressed fried fish was served at it ; a bottle of native wine was put down between two ; clean table-napkins were given, and the knives and forks were changed at each course. Men waited, but attired in their ordinary dress. Those at the table were almost entirely commercial travellers. They were all quiet and civil, and did not make a noise as many do. This hotel is situated on the side of one of the canals, with a stone paved quay between it and the water, in which small ships lie.

3. *Journey from Cette to Perpignan.*

There was little, as it was a short journey from one to about seven o'clock, that occurred worthy of note in this route. The aspect of the country was sterile and barren like that of the previous day. For some considerable way the line ran close by the side of the sea, in fact, as on the previous day, it extended on both sides of the railway. The beach was sandy. No large towns were passed to-day, only villages of considerable size, in the most of which the houses were

only in tolerable repair. Ploughing seemed rapidly progressing in this district. Horses were almost entirely used both for this and also to draw the carts, but in one or two cases oxen were ploughing. It was dark before we reached our destination. The moon was not visible as rain was falling rather heavily.

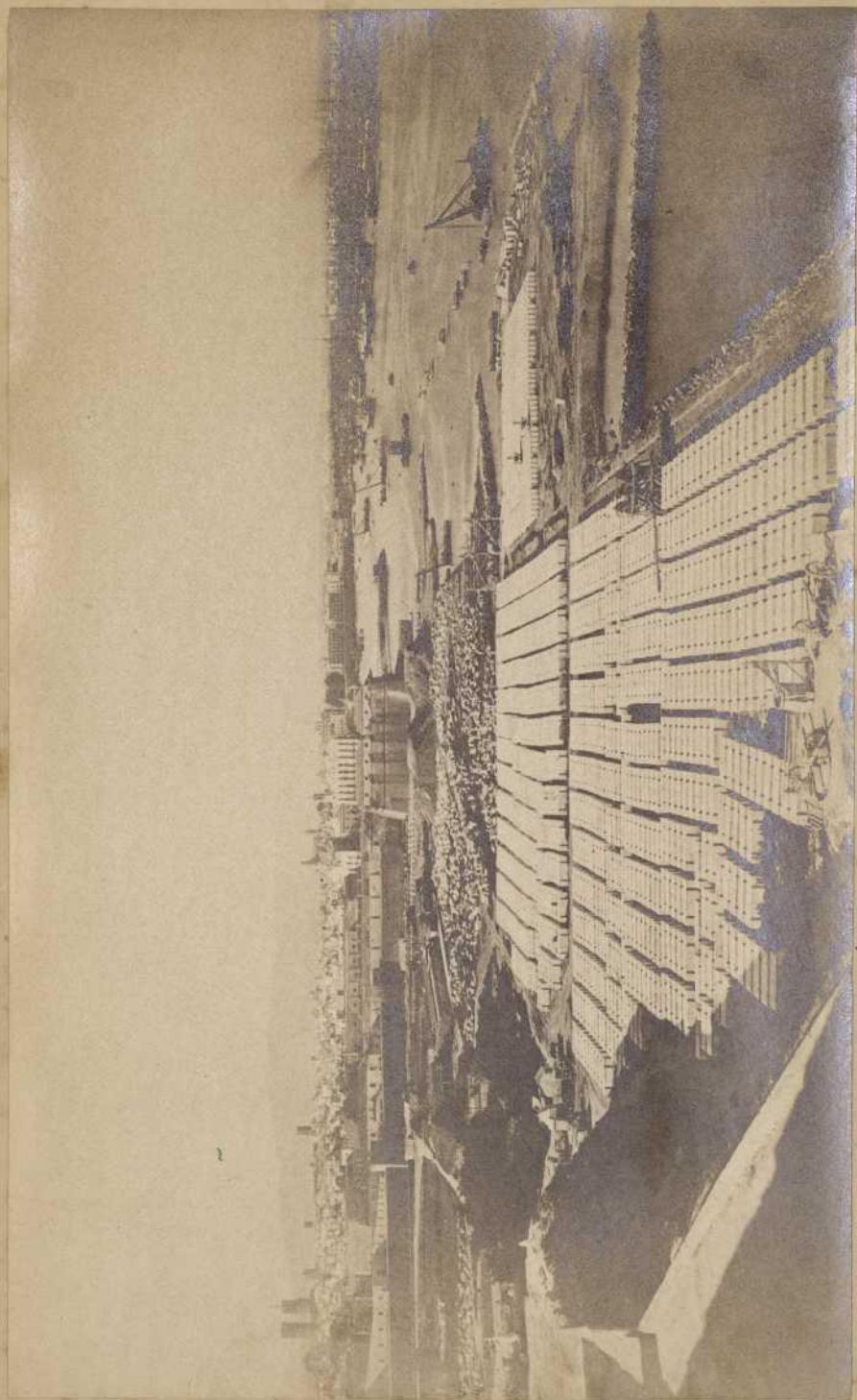
Perpignan did not seem a very nice town, but we cannot say much about it as we only arrived when it was dark and left early in the morning. It seemed to be a walled and fortified town. You entered through gates from the railway station. The streets were moderately broad ones but ill paved. A large public park was in the centre of the town, in which was a memorial equestrian statue of rather a poor character apparently. The hotel we went to, named "The Hotel de Grand," was not a good one—much worse than the one of the previous day. It was a small and rather dirty kept, in fact only a common, French provincial inn, though the best in the place. As we happened to have got to it after the hour of the table d'hôte we had great difficulty in getting anything to eat, for they had to send over the town to get it. The bedrooms of this hotel opened off a large closed-in courtyard like some of those in Spain, which would have been nicely paved, as it was with marble, if it had been kept clean. As the place was badly lighted you had great difficulty in finding your way up and down stairs and through the house. However we got a better breakfast before we left in the morning. As we were not at any of the public meals of this hotel we consequently saw nothing of the visitors staying. From the appearance of the boxes standing in the

entrance hall they seemed to belong almost entirely to commercial travellers.

4. *Journey from Perpignan to Barcelona.*

This journey, though rather a long one, was interesting, as it traverses a very mountainous district, which stretches down to the sea, the beach of which, as the mountains overhang it, was rocky. This is the old French Province of Roussillon, and that in Spain a portion of the historic kingdom of Navarre, and thus oft and many a time, as it was the frontier between the two countries, did the opposing forces meet here in battle array. Occasionally may be seen between the projecting ledges of the precipitous rocks bright looking sandy bays. These rocks are bare and stern like the nature of this country's inhabitants, so different from that in the south of France. Vines, however, were growing in ledges cut out of the native rock. In all directions were large olive groves, the trees of which were large-sized. Many romantic-looking towns, but none of great size, were passed. All were perched on the top of heights, and surrounded with their apparently original fortified walls. The reason of this was that in old times they were safe from the incursions of enemies or wandering robbers, and were able to see them advancing over the plains below, and consequently made arrangements accordingly. The most prominent object usually in the towns was the fine looking architectural frontage of the ancient church. Most of the towns on the sea-shore have small stone-built harbours, in which lie a few small ships and boats apparently devoted to fishing purposes. Many

tunnels, but none of great length, are passed through in this route, and many lengthy gorges or cuttings through the native rock. The colour of the rock is grey, and it seems not unlike, in appearance and hardness, granite. At a small town named Port Bou the frontier is passed between France and Spain. Here all the luggage of travellers is examined, and strictly so, as everything nearly is turned over and out by the ignorant and exacting custom-house officials. Truly they may be styled ignorant, as they are said to be unable even to read, and are appointed through the influence of the deputy for the department. A large black dog keeps watch over the boxes before they are examined. He seemed quite as capable of his duties as the men. A table d'hôte luncheon was provided at this station. It was well served in a cleanly manner, and the chief dish was very well done—mutton cutlets, all nicely covered with bread crumbs and quite hot. The largest town we stopped at between this and Barcelona was Gerona, a manufacturing town. It possesses a large cathedral, which has a fine frontage to the railway, as this is the See of a Bishopric—one of the four in this province. This town is like the others, perched high up. Before this journey ended it was dark but a bright moon was shining. This train, though it stopped at all the small stations, kept correct time. The express trains from Marseilles to Barcelona only go by night, so by them you lose all view of the country.



BARCELONA.

CHAPTER II.

AT BARCELONA.

(We stayed four days at this city, which is quite ample time to see it sufficiently).

1. *February the 5th.*—This morning we went to "The Cathedral" of this town. Service was going on when we entered, as a sermon was in progress, for it had only commenced when we entered. The preacher was designated a Canon of this Cathedral. He was attired in a short white laced surplice, below which was a purple silk gown, and over the surplice a tippet, with a black cap on his head, which he wore all the time, but removed it on beginning. The sermon seemed, though rather long, a good one. As is the custom with Roman Catholic preachers, it was extemporaneous. He spoke slowly but with considerable action. The pulpit was situated at one end of the choir, outside it and facing the altar. Several canons similarly attired sat within the choir. A number of laymen in ordinary attire sat here, but they were all turned out, as is the custom in Spanish churches, after the conclusion of the sermon. A large congregation was assembled outside the choir, all seemingly very quiet and attentive, chiefly consisting of women, who in Spanish churches either kneel all the time or sit on camp-stools. The men stand the whole time behind. This cathedral had not, as in some Spanish churches, curtains drawn across

the windows during the sermon. This is said never to be done in cathedrals. The light was tolerably good. To-day the Bishop of Barcelona was present on his throne within the choir. He was attired in purple silk vestments, with a cap of the same colour on his head, which he wore all the time as did the canons here. Around his neck was a gold cross and chain and a jewelled ring on his right hand. Only when officiating is a mitre worn. He looked a venerable old man. After the conclusion of the sermon he departed without a procession quietly by the entrance of the choir, furthest from the high altar, attended by the rest of the canons in it. After the conclusion of the sermon the rest of the Mass was celebrated. Three richly attired priests officiated at the high altar. There was, however, little singing, and what there was, poor. The organ played very fairly. Twice did the officiating priest leave, during this service, the high altar and traverse in procession the choir. The following comprised the procession :—First went the sacristan of the cathedral, wearing a purple gown and bearing in his hands a cross ; on his head was a large brown tie-wig that covered his hair. Next came two choristers in white surplices over red cassocks, then another chorister, rather older, in a long red gown, bearing in his hand the thurible, out of which those in the choir were incensed, and finally the officiating priest attired in a richly embroidered cape covered all over with needlework. He went with his hands clasped and outstretched before him. Numerous candles were lighted on the high and side altars.

In the afternoon we went a little about the town.

In a large grass-grown open space a number of shows were open. They are said to be only so in the evening, except on Sundays. They had over all the entrances brilliantly coloured signs, denoting what was to be seen within. One was a representation of the assassination of the Emperor of Russia, and another of a bull fight. The two largest, and apparently the best, was a wax-work, which had curiously dressed mechanical figures performing outside, and the other a wild beast show, in passing which you heard the animals roaring inside. In front of every show was the proprietor on the platform in front, calling out the attractions of his establishment and deriding his rivals. The exterior attractions seemingly induced many to go in, but what they saw inside, as usual in shows, was very little. The price was small, the dearest not more for each person than the value of an English penny. A great many people were moving about here, among them numerous soldiers in uniform, who were the chief patrons of the various shows. After this we visited "The Public Park of Barcelona," which is situated in rather the outskirts of the town. This will likely be a pretty place when finished, as a cascade is in progress, and other ornamental water-works. A lake, however, has been completed, in which are various birds suitable for such a place. The usual trees and shrubs that are to be seen in parks are all here. At the upper portion of this park, the ground has been levelled up to enable a band to play, which it does on Sundays. It was just commencing to play to-day when down came the rain, and everybody rushed out of the gardens as quickly as they could. This band-stand was

uncovered ; it was a military one that was to play. Spaniards cannot bear to get wet, and everywhere, though the rain was not very heavy, people were crowding and crushing within every doorway and under all the projecting roofs in order to avoid it. Such a running and rushing out of the gardens to get to a place of shelter you never saw.

2. This morning we examined carefully "The Cathedral of Barcelona." It is situated in the old part of the town, a considerable distance from "The Rambla," amidst a nest of old streets. The interior of this building is large. It is of Gothic architecture, but the Gothic is that of Spain. This building is about seven hundred years old, and its Gothic is northern Spanish, which is more allied to the Norman. The roof is lofty, and supported by massive stone pillars. Those beneath the main tower are rounded in the form of galleries, which are laid in the roof with wood. Nearly all the windows, which are of large size, are filled with stained glass of high merit, for though old the colours are most brilliant. Through them a pleasing and dim religious light is shed on the building beneath. The floor is of stone and rather uneven, as it has been worn away by so many people always walking upon it. The large window below the tower is so old that its colours are almost faded. As usual in Spanish churches, the interior here is blocked by what they call "The Coro." It is of large size. It is enclosed on the side facing the high altar by a finely-wrought iron gateway, and on the other by a very richly carved screen, constructed of stone, of great height. Though very old this is of high merit, and the scenes

taken from the Old and New Testaments are carved with great spirit, and the figures stand clearly and distinctly out of the stone-work. The stalls of this choir are formed of black wood richly carved, and so is the bishop's throne. It is also adorned with armorial bearings of the then members of the once illustrious Spanish Order of the Golden Fleece. All here would look much better if it was dusted oftener, which it is not. As the high altar is raised above the level of the main building you have to ascend by steps, which are broad and of variegated marble. This is of large size, and its material, as often is the case in Spain, is of silver-gilt. Several solid candlesticks of silver and other rich church ornaments are on this altar. The walls around it are hung with red silk draperies, and the seats on either side are covered with the same. Beneath the altar is "The Crypt," in which is buried the patron saint of this cathedral, St. Eulalia. The body is placed within the altar. The altar here is entirely composed of silver-gilt, and has marble carvings on it of superior merit, representing incidents in "The Life of the Saint." The influence of Italian art can easily be detected here. Numerous large lamps of solid silver and silver-gilt, all covered with the rarest and most magnificent jewels, hang here. Several are always kept lighted, as this crypt is dark; and you have to descend a flight of steps to get into it, and to pass through iron gates that the sacristan of this cathedral only opens to paying visitors. He brings a light with him to show it properly. Numerous side chapels are situated behind the high altar, also a line of them stretches on either side of the choir. Technically, this means the nave and

apse of this cathedral are lined with chapels. None of these are large or remarkable for ornamentation. The most of them are shut in by iron gates. Several, however, were rather richly adorned with gilding, frescoes, and panel-paintings, but in no case of high merit. Damp has rendered the ornamentation of several of these chapels almost indistinguishable. This cathedral possesses no pictures or ornamental tombs—in fact the walls look rather bare. “The Treasury” of this cathedral, though said to be very splendid, is not at present shown, for fear of robbers. In one of the side chapels of this cathedral very fine singing was going on all the time we were here, but as the gates were shut you could not get in to see what was the object of it. This singing and that in the nuns’ church, which will be noted afterwards, was the finest of all we heard throughout Spain, as it is usually so sharp, while this was very soft and clear. The cloisters are entered out of this cathedral, but as they are on a lower level than the cathedral floor you have to descend some steps to get into them. They are of similar architecture, but are poor and damp looking. As the floor here is laid with gravestones with inscriptions on them, they seem to have been used according to this as burial-places. All round, small chapels have been formed, but the whole of them are of an inferior character. The centre of these cloisters has been laid out as an orange grove, just now all covered with fruit. This would be much prettier if it was only kept in good order. Two small fountains were playing here, and there is in the centre a piece of water. Three enormous white geese, the largest we ever saw, were standing beside it. These

geese are said to be very old, and belong exclusively to "The Cathedral Chapter." It ought to have been mentioned that the grand organ of this cathedral is very large. On it are two faces of Moors, the mouths of whom open and shut when the music is played. After this we walked round the exterior of this cathedral, but it is so surrounded with buildings—this is the case in all the Spanish cathedrals, except Cordova and Seville—that you cannot observe its proportions well, but it seemed to have great solidity, almost like a fort. Many of its entrance doorways are adorned with fine old stone-carved work in good preservation. On either side of the main entrance are two towers, but their height is not considerable; also buildings are too close to show their elevation properly. In our progress we chanced to look into a church close beside this cathedral. This belonged to a convent of nuns. Service was going on, and the nuns sang very sweetly. They were seated up in latticed galleries. Upwards of thirty-four large candles were burning on and near the altar here. Several priests took part in this service. Probably this was a funeral service, as the church was hung with black. It is a small and whitewashed quite undorned building, and its exterior is also very poor. A considerable number of people were present at this service. Continually people were going in and out.

In the afternoon we went to see the harbour of Barcelona. A number of ships appeared to be lying in it, as it is of large size; but we could not possibly get near them or round it, as all the roadways are one sea of black mud, into which you would sink if you tried to go on it. All are in their natural state,

though stones were lying about to pave them—which any one except a Spaniard would think they very much required to be done at once. Also the conveyances, such as the heavy loaded waggons, add to break them up.

3. The most noteworthy object we saw was a large building in this town styled “Casa de la Diputacion.” It is very old, as it was formerly the palace of the kings of Aragon; now it is devoted to the meeting of the local deputies connected with the province of Catalonia, and also the local criminal courts are held here. But another and greater interest attached to this building, for here it was that Columbus was received on his return from his first voyage of discovery to America by Ferdinand and Isabella. The frontage of this edifice faces a large square, the best in the old town, as, like the cathedral—which it is situated near—it is situated in the old part of Barcelona. This frontage has been, however, completely modernised, and a flight of stone steps leads up to the main entrance. The town-house of Barcelona, a building of exactly similar architecture, but modern, faces it. The original entrance of this palace was from a side street—all visitors enter here—leading down the square. First you pass through the original stone-paved courtyard, which is finely adorned with curious stone carvings, each depicting a different subject—either a human face or that of an animal. Though well done, as this work is very ancient, the subjects are rather grotesque. And next you ascend a stone stair, of the same age and decorated after the same fashion. The steps are broad, and it is not so

much worn as might be expected. Here it was that an attempt was made to assassinate Ferdinand by a native of this province, while residing here, shortly after the fall of Granada. Then you come to the first series of rooms, but they contain nothing remarkable. All have been modernised, and though used for judicial purposes are not sumptuously fitted up. Usually, over the judge's seat hangs a portrait of the present king. The other pictures in the various rooms are so dark in colour that you cannot see them all well. In this palace there is a small and pretty interior courtyard, which is full of orange trees—all loaded with fruit of large size. After this, the private chapel was shown. It is situated at one end of a stone-built passage, and several massive wooden doors have to be opened before you can get inside. This was but small, and only plainly fitted up. Little remains of antiquity are visible here, and the walls are whitewashed. The roof is rather low. The altar is little adorned, and there is no stained glass here. The only interest that attaches to this chapel is that here the thanksgiving service on the discovery of America was held. Off this chapel opens "The Sacristy," which we next saw. Though small, this apartment contains several objects of interest. The chief is a piece of tapestry, said to be amongst the oldest in the world. It is of large size, and represents one of the achievements of St. George. In the foreground he is represented on his horse killing a large animal, like in appearance a crocodile, and rescuing a queen, who is chained to a rock on the left hand of the picture in order that the animal may kill her. In the background are represented those who

placed her there—several figures, dressed in the mediæval fashion—who are eagerly watching the scene. The view is closed behind the figures by a series of antique towers. This is purely a Spanish work of art, and is all hand embroidery. The figures stand out very distinctly, especially the knight and his horse, and are all executed with spirit. The colours are quite bright here, and no portion has faded though so old. This was formerly used as the frontal of the altar. It is curious to see a subject from the life of the great champion of Arianism devoted to such a purpose. Likewise, here are a number of copes and other priests' vestments, all very richly covered with gold embroidery, which has on it scenes done in needlework—all as fresh as ever, though the vestments are said to be more than three hundred years old. Their colour is crimson, and material satin. They are said to be worn only once a-year. Several relic-holders are also exhibited in this place. They are of fine workmanship, very old, of solid gold, and all covered with the richest and rarest jewels and gems. A sort of press is opened here to show all these articles to visitors. The walls of this room and that of the chapel are hung with tapestry, but it is of a rather poor and ill-kept description. The remaining rooms of this palace are next shown. The largest and finest is the one where the local Deputies meet. The floor is of polished wood and the ceiling, which is very lofty, is of black wood, very richly decorated and gilded. At either side of this room are rows of benches, with desks in front, covered with coloured leather, where the Deputies sit.

At the end further from the entrance is the seat of the President of this assemblage. His chair, which is richly carved and covered with scarlet velvet, is set on a dais above the level of this hall. At the left hand side of this room is a large picture, representing a victory gained by the Spaniards in 1859 over the Moors in Morocco. Its painter is named Fortuny, a native of the province, but he is now dead. Though a young man when he died, he is reckoned among the most illustrious of the modern Spanish painters; still you do not see many of his works exhibited throughout Spain. He received an annual salary from the town of Barcelona, due to his merits. The size of this picture is immense, but its execution is good; and though so many figures are introduced there is no confusion—all clear and distinct. But, unfortunately, the painter died before he had given its finishing touches, and, as it is still left in this condition, this takes away much from its merit. Several other rooms are in this part of the palace, but they are all of poor character, and none sumptuously fitted up. In the large, stone-built, entrance hall of this building there are a number of benches covered with black leather, rather worn and dirty, with desks in front. Here the lawyers who practice in the courts held within this building consult with their clients. As it chanced to be the afternoon little was going on. However, one was walking about, dressed in a black gown and tall black cap.

After this we looked into a church in the neighbourhood, styled Santa Maria del Mar. The interior of this building is of large size. Its architecture is

similar to that of "The Cathedral." Some good stained glass windows of an old date are here, but otherwise, as it wants ornamentation, the interior looks cold and bare. A number of side chapels are here, but they are small and unadorned. The high altar is not remarkable, and it seemed as if it was situated within the large and ugly choir. At one side, situated high up, is a gilded gallery, or rather it should be designated a large box, with glass in the front, where the King and Royal Family sit when they attend service in this church. It is the custom in Spain to perch up Royal personages in that kind of structure. The main frontage of this church, which is of a poor order of architecture, faces a large and dirty square, for, as we noted, it is situated in the oldest part of Barcelona, and otherwise, is quite surrounded with buildings.

4. This morning we visited "The Exchange of Barcelona." It is situated near the harbour, but off a paved street in which tramways run. Though large, this is by no means a handsome building. Its façade is poor and little adorned. The entrance courtyard, off which the rooms open, is of stone, and in it are no carvings or other adornments. A small fountain was playing in the centre. It is small and rather dirtily kept. The main object we had in visiting this building was to see the town collection of paintings, but they are rather difficult to get at, as they are situated up four long pairs of stone stairs, at the very top of the house in fact. They are placed in four rooms, each of considerable size. All the pictures have at various times been presented to the town; but this collection is, however, a poor one, as the most of the paintings are after

the school of the Italian painter Bassano. The only ones worthy of notice, as they are purely Spanish, are a portrait of a Spanish canon, done by himself, exhibiting great expression, and that of a woman and child, done with spirit. The colour of this is good, and seemed after Murillo. The colouring of most of the pictures here is poor. That of the canon is remarkable for its clearness. None of the pictures are of very large size. In a single room here is preserved a collection of modern Catalonian pictures, all presented to the town. However, the majority of these want expression, but their colouring is good. They are of large size. The pictures in this collection are irregularly numbered, nor is there any catalogue. The room where the modern pictures hang is where the members of the Art Academy of Barcelona meet. In other portions of this floor are preserved casts and specimen drawings for the use of pupils, but they are of a poor character.

In the afternoon, we took a drive to the military fortress of Barcelona, which overhangs the town, styled Mount Montjuich, in order to see the view from it. This drive is one of rather considerable length. In the first place, you pass through a portion of the town of Barcelona, round the harbour, and then begin to ascend. Wherever there was an open grass-grown space, numerous flocks of goats were feeding on it. The up road, though steep, is rather an easy one, as it is constructed on a sort of inclined plane, though it winds round and round. Wild cactus and other plants grow in great profusion by the side of the road. In ascending, you get good views of the town where, every now and then, lofty church towers—the chief

among them, those of "The Cathedral"—uplift their heads. Barcelona, with its outskirts, seemed to be a very large and extensive town; but not closely built, except in the old portion. The view from the top was of the same character as regards the town, but, of course, in other respects more extensive. On the one hand, you get a very fine view of the bright blue sea, upon which the sun was shining; its smooth looking surface was bright with white canvas-covered vessels and small fishing boats, looking like sea-birds. Almost at your feet lies the harbour, filled with numerous large vessels and steamers. Its entrance is protected by two piers. On the other hand is the fertile plain, all smiling with luxuriant vegetation, and stretching up to the foot of the sterile but picturesque range of mountains that shuts in the view on the reverse side to that on which is the ocean. This view is seen from the outer wall of this fortress. Several pieces of cannon are here, but you are not allowed to cross the drawbridge that intervenes between this and the fortress proper. If a visitor expresses anxiety to get in, permission would not be given; but if a person was quite indifferent, everybody would show anxiety to let him in. However, we had not time to go in. Numerous dirty and poor-looking little soldiers in undress uniform were moving about. As this fortress is situated on such a precipitous height, it must have been a bold thing to take it by a night surprise, which Lord Peterborough did in 1704.

After this, we drove to "The Public Cemetery of Barcelona," which is situated a little way outside the town, in the reverse direction to that of the fortress.

It is a very large and curious place. The portion nearest the entrance is reserved for the poorer classes. The burial-places consist of a series of built vaults, stretching in lines on both sides of the main walk. There are seemingly seven separate compartments from the bottom to the top, and as there are eight separate lines extending in different directions, here a person can have some idea how large space a population like that of Barcelona requires for burial purposes. These vaults are the universal custom in all Spanish cemeteries, and though their appearance rather grates upon the feelings of a stranger, they must be advantageous for the sake of public health, where the ground is limited near large towns. On the front of each compartment is a stone cover, on which is inscribed the name of the family to whom the vault belongs. These monumental lines are not at all adorned, and are in appearance somewhat like the exterior of a factory. The chief gravel walk here leads up to the mortuary chapel of this cemetery. It is small and little adorned, as it is only used for the purpose it was erected for. Behind it, in a separate piece of ground, are situated the tombs of the rich. They are similar in character to those usually met with in continental cemeteries, except that the small mortuary chapels often erected over the vaults are few in number, nor sumptuously fitted up. Though numerous memorial emblems are here, the floral decoration is rather poor, and the ground is not kept in good order. Still there is a number of very fine monuments, among the finest we ever saw in any cemetery, all executed in the finest Carrara marble, which has not at all lost its pure white colour.

Nearly all are said to be made in and brought here from Genoa. A large one with four figures, all finely done, supporting a canopy, and the figure of a lady, seated at the top of a tomb, mourning for her husband, are the most remarkable here for their superior execution. The last noted one is especially noticeable, though small in size, for the superior manner in which her dress and its accessories are worked out in the stone—just like a picture. This cemetery is said to be the largest in Spain, and is, except the one in Genoa, one of the finest in Europe for its monuments.

Barcelona is a handsome town, with wide streets and fine shops. Its finest street is styled "The Rambla;" this is the common name in Spain for the chief street of the town. It extends from the harbour to the open space where we noted the shows were held. It is planted with trees, which have grown to a considerable height. In the centre is a broad walk, where there is a continual life and bustle, and crowds of differently dressed people are moving up and down, without ceasing. First comes a couple of regular Spaniards, but attired in the first Parisian fashion, both husband and wife; next a couple also of Spaniards, but in the national dress, which suits them much better; then an officer in full uniform, clinking his long sword after him; after him a workman in the national dress, and wearing a large red cap peculiar to this province; and finally a couple of tourists, staring at all they can see. The best dressed people in the town walk here. A stone-paved street is on either side, and still further on the houses. In this street are situated the best hotels and shops of Barcelona, and also here are all the chief

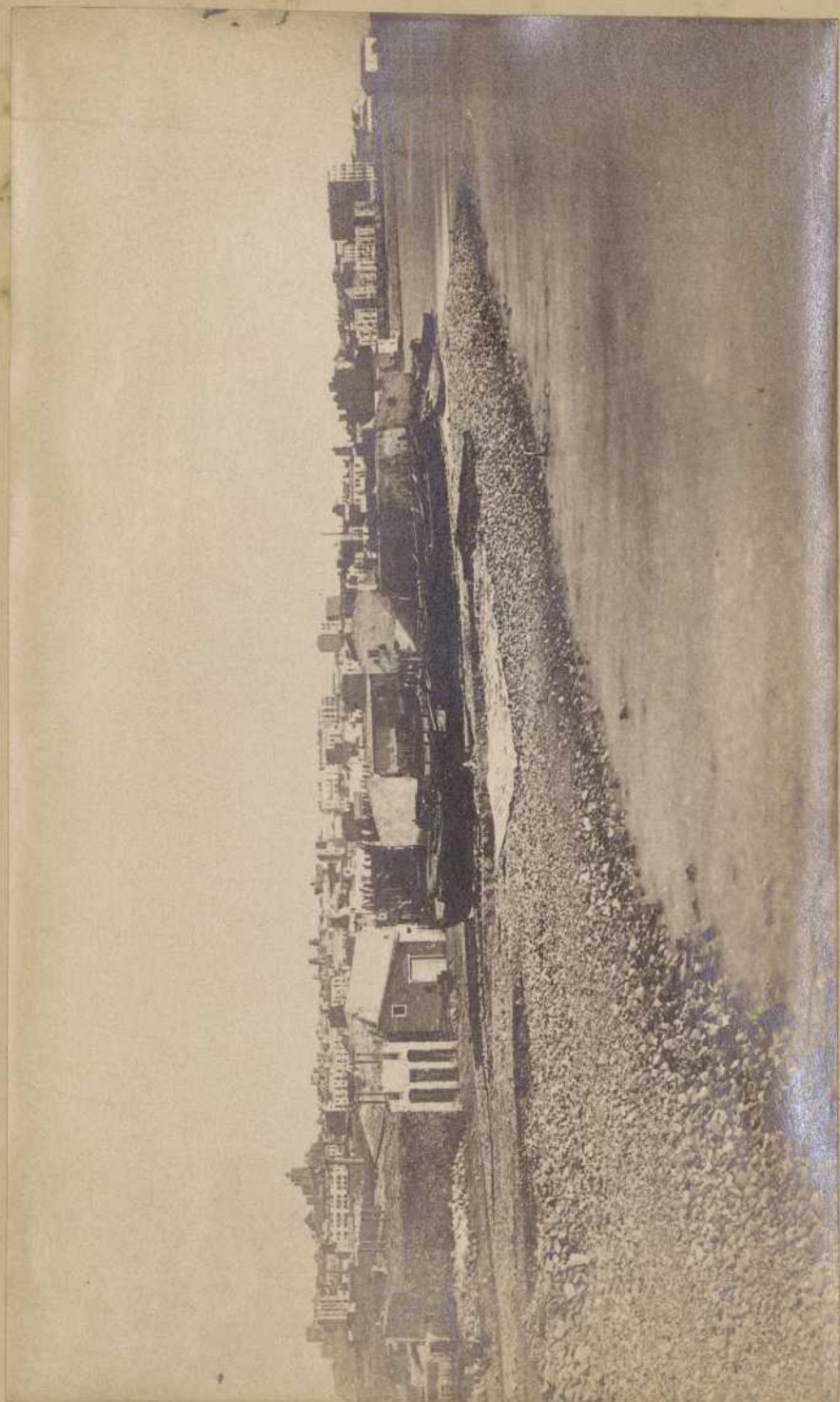
theatres, among them the well-known opera-house of this town, said to be one of the finest and largest in Spain, but at present it was not shown during the day time, and at night it was reserved for carnival balls. The upper portion of this Rambla is devoted early in the morning to the purposes of a flower market, where numerous beautiful bouquets of all sorts of flowers are exposed for sale, and also small flowering plants in pots. Off this street opens a square, that is in exact imitation, in every respect, of "The Palais Royal" in Paris, except that the shops are less handsome; the fountain in the centre is smaller, and the size of the whole place is less. Several fine cafés, apparently from the outside, are situated in the Rambla. Near the Church of St. Mar del Maria are the shops of the goldsmiths, which, though situated in rather a queer looking part of the town, are very rich in jewellery, especially in diamond specimens, which glitter splendidly, and large-sized articles, for church and household ornamentation purposes, all in pure gold and silver. These shops occupy a special street, and are like the ordinary run of shops; however, their windows do not seem to be protected by iron shutters. The houses in the old town are for the most part lofty, as usually they are six storeys in height; the streets are narrow and ill paved; usually in the centre of the street is a large stone, with an opening in it, to let away the rain-water, for there are no side channels. On the ground floor of most of the houses are poor-looking small shops, devoted to a special trade, manufacture, or otherwise. They are situated on so low a level that a person has often to stoop down to get inside. The streets here are so nar-

row that conveyances can scarcely get along. They are dirtily kept, and have a bad smell. Why they are so narrow is to keep them cool in the great heats of summer. Barcelona possesses, besides the one we have noted, several handsome squares, in the centre of each of which is a fine flowing fountain. The finest is the one that stands beside the entrance to "The Exchange." Around it, as it is of large size, are four well executed female statues, in marble, representing the four provinces of the ancient kingdom of Catalonia. Tramways run in all directions through Barcelona, and are very convenient, as they take you to places that are not very easy to get at, for the streets are very badly paved, some, in fact, very seas of mud, in which you would probably sink, if you tried to walk. In "The Public Gardens" previously noted, there is rather a good rockery. These gardens are on an extensive scale, and will probably be handsome ones when the cascade is finished, which, however, does not seem to be soon done, as we were told it had been already in progress eight years. Such public buildings as are in Barcelona do not seem of a very handsome character architecturally, either inside or out. We enjoyed fine weather, except on the afternoon of the first day, and then it only rained for a short time while in Barcelona; nor was it too hot. The chief disadvantage of it is the dreadful condition of the streets and roads. A great institution, like as in it all the Spanish towns, both large and small, is the night watchman, styled *Sereno*. Perhaps this may not be called an advantage, for he goes round every half hour, without ceasing, the whole night, calling in a sing-song sort of voice, with a pecu-

liar sleep-disturbing cry, what the state of the weather is—It rains! It blows! It is a fine starry night! or words of a similar import. As showing how slowly things are done in Spain, it may be noted that in Barcelona, though it is the chief commercial town in Spain, all the Banks, not more than three in number, and none of them very large establishments, are only kept open from ten o'clock in the morning until one o'clock in the afternoon, and even during that time very little business appears to go on, for all the officials connected with them appear to take things very easily. The hotel we went to in Barcelona was styled "The Fonda de las Quatro Naciones." It was situated in "The Rambla," and was said to be the best one in the town. In this quarter of Spain there is only one good hotel for strangers. The cooking of the other hotels in Barcelona was said to be entirely after the Spanish fashion. This hotel was a good one. It was managed by Italians, and the feeding is after the Italian style. It is the universal custom in Spanish hotels that visitors are boarded at so much a day, everything included. The charge in this hotel was fifteen francs a day each person, but service was extra. For this three meals are provided each day. Bread and butter, with tea and coffee in the morning; the bread, as usual in Spain, was good here, and the butter the best we met with while in it. The liquids were also good. Then about twelve o'clock a breakfast, consisting of three separate dishes, along with cheese and dessert. Finally a table d'hôte dinner at half-past six o'clock, consisting of a number of dishes, along with cheese and dessert; wine is included; it is freely provided at both meals.

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Though good, this wine is of a black colour, and was rather thick in taste and appearance. Fish was usually served every day, at both meals. Steak invariable, and very frequently so eggs, dressed in some way or other—a dish that seems to be very common at all hotels throughout Spain. A fresh tongue was once one of the dishes at the table d' hôte. The soup was usually poor. The meat was here very tender, which is not always the case. Plenty of fruit, according to the season, was served. A curious circumstance may be noted, that in this quarter of Spain the chamber-maids are men. The bedrooms in this hotel were quite clean and comfortable.



TARRAGONA.

CHAPTER III.

TARRAGONA.

Journey from Barcelona to Tarragona.

February 9th.—This route was rather a fine one, although not of long duration in point of time, as the train, though like the majority of those in Spain, was a slow one, and stopped at all the little stations, only took between three and four hours. The usual rate of this train was twelve miles an hour, therefore, it can be perceived the distance was short. At starting, it passes through for a short time the extensive environs of Barcelona by the sea, and then goes rather more inland, as now the train enters a fertile plain, where vines and olive trees are extensively cultivated; however, the ground seemed rather dirty, as weeds were all about the fields—even in some cases they had almost overgrown the vines. People seemed to be working hard here. They were breaking up the ground, with an article in appearance like an iron spud, among which the vines and olive trees were planted. This is the universal system of cultivation in Spain. Manure was lying about in all directions, ready to be put into the fields, but no lime. Soon mountains came into view, the best known of which was that of Montserrat, the site of the well-known monastery of that name. It has a peculiar peaked appearance, and stands clearly out from the rest. Ranges of mountains now continue all

the way to Tarragona. The sea is not seen till the town is reached ; but now it happened to be dark, and there was no moon. It was a very pretty sight the sun setting on the hills, as then their colour seemed like blue and purple, and their peculiar shapes were then still more prominently brought out. Numerous embankments are in this journey, many of them of considerable length, but there are no tunnels. This, of course, in many parts, rather interrupted the view, but, taken all in all, this was a fine route. Only two trains go along here in the twenty-four hours—one by day and one by night.

At Tarragona.

(We only stayed one day at this town, which is quite ample time to see it.)

February the 10th.—The first thing we did this morning was to visit “The Cathedral” of this town. It stands at the head of one of the chief squares of this city. To get inside from this square, you ascend a flight of stone steps, and pass under a decorated portal. The interior of this building is large and of the severely Gothic architecture, which is met with in quite northern Europe. You would not expect to meet with so severe an order in Spain. The numerous pillars that support the roof are massive, and the walls are bare, but still, this building possesses a lofty, though undecorated, dome. A considerable number of the windows here, more especially those within the dome, are filled with old stained glass of superior merit. Although the windows are filled with stained glass, this church is a light one, more so than many in Spain. The choir

is fitted up with black carved wood-work; however, it is much inferior to the one at Barcelona, though kept cleaner. A flag hangs in this choir, but we could not find out what it was in memory of, as the gates of the choir were not opened. At one end, nearest the high altar, are iron gates, and at the other, a carved screen in stone, but the figures on it are not remarkable for any superior workmanship. On it is a stone tomb of one of the ancient kings of this province, but it looks like a stone coffer placed on the upper part of this screen, and it is quite unadorned. The high altar of this cathedral, though large, is not much adorned—rather plain in fact, and without gilding or other ornamentation—as is the case in Spanish churches sometimes, although this is the seat of the archbishop of the province. The fittings are similar to those described at Barcelona. Numerous side chapels are situated within this Cathedral, but few of them are noteworthy. One deserves remark, as it is of considerable size—none of the chapels of this cathedral are very large—and this possesses a dome. This place is most richly ornamented in all parts, and to the very top of the dome, with various coloured marbles. The walls, in fact, are entirely incrustated with marbles, and also the building is adorned with rich gilding, especially at the altar, in excellent preservation. A chapel, situated on the opposite side of the nave from this one, is fitted up in exactly the same manner. The baptistry chapel is also finely fitted up. It possesses a front of immense size of grey marble, and is surrounded with well carved figures of lions in the same material. This is said to have belonged to the Roman palace that once

occupied the site of this Cathedral. This chapel is also fitted up with marble. Some finely adorned tombs are in it, which, though ancient, are still in good preservation. They are probably the tombs of royal personages. All the chapels are shut in by iron gates, only opened to visitors. The font here at the entrance is very large, of porphery, and said to be Roman. No pictures of any merit whatever are in this cathedral. The floor is stone, and uneven, caused by people walking continually upon it. No treasury is shown here, nor is it said to be of any value; also, there is no crypt. We also walked round "The Cloister" of this cathedral. To get into it, you have to descend, as it is situated a little below the present level of the cathedral. Over the entrance doorway, which is of stone, is a very finely carved subject in the same material, denoting a sacred subject, apparently, though in good preservation, very old. This cloister seems to have been used as a burial place, for numerous tombstones with inscriptions are interspersed among the stones which compose the flooring, which, however, is much worn away by frequent use. Many chapels are round the walls here, but they are all small and poorly fitted up. Some remains of old frescoes are visible on the walls. The centre of this cloister has been laid out as a garden, but, though planted with orange-bearing trees of considerable size, is kept in bad order, much inferior to that at Barcelona. No birds are here; but only a very small fountain plays in the centre. Owing to the architectural appearance of this cloister, it seems to be very old.

After this, we walked round the exterior of this

cathedral, but its architectural proportions are poor, and, in fact, it is an ugly, bare building, not at all adorned with stone carvings. At one end, beside the dome, is a rather lofty tower, in which is a considerable, but not powerful, peal of bells. You can easily walk round it, as it is not quite surrounded with buildings, however, poor-looking houses are close to it. This cathedral, except at its entrance, is surrounded by a lofty wall, which makes it look like a fortified place. Many of the cathedrals in Spain have a similar appearance. Near it is what is designated a very ancient church, said to have been used as a place of worship, about the beginning of the Christian Era; but it is not shown. In our way round we looked into the courtyard of the Archbishop's palace; but this was a poor-looking, ill-kept place, and its frontage was mean, architecturally, with a grass-grown courtyard. Around this goes a quadrangle, but its walls were white-washed and quite undecorated. Altogether, this building is much inferior to the Bishop's palace at Barcelona, which, though standing beside the cathedral, looked, from the outside, a finely-adorned architectural edifice.

In the afternoon we went a little along the sea coast of this town and saw its harbour. You are able to get about conveniently here, as the roads are kept in good order. The beach here was sandy, waves were breaking prettily upon it in white foam. A number of Roman remains are in this quarter. The chief are an amphitheatre in tolerable preservation, and the extensive remains of a Roman palace; but as these remains have been utilised for barracks almost all the vestiges of its former greatness have been swept away.

At the portion of this road nearest the harbour the line of railway runs between it and the sea. A considerable traffic appears to be carried on here, and this line extends down to the harbour, around which we next walked. Its protectional form is that of a long pier, which has been entirely constructed out of an ancient Roman mole and seems to be very strong, for it was built of huge stones that are still held together with their original iron fastenings. It extends a long distance into the sea, and as it is formed with a bend it thereby protects the entrance. On the side nearest the sea are a number of large stones that act as a break-water to keep off the ocean. From this pier the sea looked very pretty, as the sun was shining brightly, and its surface was sprinkled with the white sails of many small vessels and fishing boats. This pier encloses a considerable space, and this port seemed to be one of the best, though of course not one of the largest, owing to its natural advantages and good protection, in Spain. The depth of water is also said to be considerable here, and consequently the majority of the vessels can load and unload at the quay side, which is not usually the case in Spain. But this port has the disadvantage that it is situated between two large ports—Barcelona and Valencia. A considerable number of vessels were lying here, many of them steamers of large size and of rather handsome appearance. Nearly all bore the Spanish flag, and are used for coasting (when they carry usually a few passengers) and trading purposes. Several had two funnels, not more than one appeared to have a screw. A considerable traffic appears to be carried on in wine, as in all directions

large casks looking as if they were full of it were lying about ready to be put on board ship. It is said this wine, which is native grown, is taken to France to be mixed with claret. Also numerous small vessels in appearance like the large fishing-boats of our own country. These are said to be used for coasting purposes, and they appear to carry wine and sacks of flour, and articles like Esparto grass, which is now so much used for the making of paper. These vessels are decked over and usually have two masts, one larger than the other. Where ships are so large that they cannot come here to the quay-side, goods have to be taken out to them by means of barges.

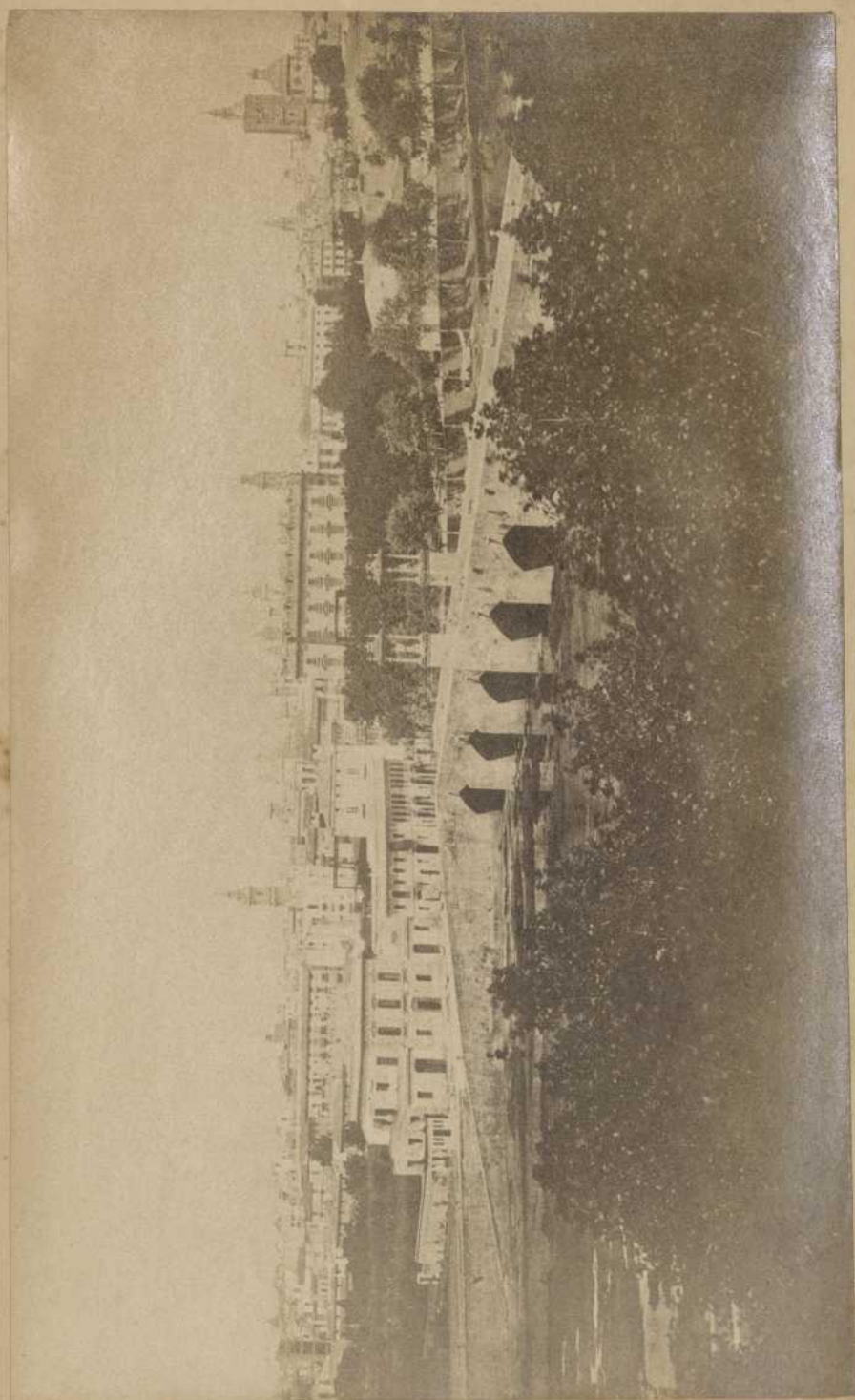
Tarragona is a curious old town, exactly like a Roman one, especially as regards the paving of the streets which is similar to that discovered at Pompeii, also as the stones are rather uneven it is rather difficult to walk upon them. The streets are narrow and the houses are lofty. None of the houses are noteworthy architecturally, they are similar to those described in Barcelona, but without shops. The arrangements for letting off the rain-water in the streets is the same; this is generally the case throughout Spain. As the streets are very narrow almost no conveyances go along here, consequently they are quiet, almost like a city of the dead. As may be supposed, owing to this reason, and as Tarragona has only a small population though a large decayed town, there are no tramways in it. Very few people were consequently moving about, and such as were looked of a very poor order, chiefly dirtily-dressed women and children almost in rags. No picturesquely-dressed

figures are to be seen in the streets. A very poor market, comprising fruit and vegetables, was held in the square beside "The Cathedral." No good shops are in Tarragona. At one end of the chief street, styled "The Rambla," there is a massive gateway evidently of the time of the Romans, but still in excellent preservation. From its appearance Tarragona must originally have been a walled town. This Rambla is the widest street here, and formed on the same principle as the one described at Barcelona, but the trees were neither in so good order nor had grown so high. In this street is a large barracks which is said to have once been a Roman temple. Its original finely-ornamented frontage may still be perceived in tolerable preservation. A large number of soldiers in uniform were continually moving about the streets. Nearly every street is a continued ascent, all, except "The Rambla," leading up from the harbour. Tarragona possesses a large convict establishment. The prisoners are to be seen at work quarrying in great numbers near the railway station. Soldiers, or, as they should more properly be styled, armed police, belonging to the Spanish corps, known as "The Guard Civil," were seated about guarding them, with loaded muskets, which had bayonets, in their hands. Every two of the convicts were chained by the leg together. They wore a brown sort of dress with a large ticket on each indicating probably their designation. The weather was fine while we were at Tarragona; during the day it was warm, but there was a cool breeze off the sea. This town is surrounded by hills of considerable height and the level plain between them, which seemed to be of a

very fertile character. The hotel we went to at Tarragona, named "The Hotel de Paris," was only a tolerable one, much inferior to the one at Barcelona, still the daily charge was the same but service was included. There happened to be no table d'hôte here, but everything was served at separate tables and very fairly done. The various dishes were good and so was the attendance. Fish was plentiful. The wine was of the same character as at Barcelona but not so good. The butter was very bad here. The entrance of this hotel was a shabby one, much inferior to the one at Barcelona, which would be reckoned a handsome one in any town. A restaurant was in connection with this hotel, and it was in the room provided for it that the visitors to this hotel took their meals; its floor is partially sanded. This hotel, like the one at Barcelona, was also conducted by Italians. It was the best in the town. Although there are others they looked from the outside very inferior. They are said to be very dirty, and only frequented by Spaniards of the lowest orders.

(The undernoted remarks apply as well to Barcelona and Valencia as Tarragona.) Beggars are very rife in all these towns, and whenever they see a stranger they rush eagerly after him and cry out pitifully for money. The only plan is to take no notice of them, for if you gave one anything you would at once have a whole swarm after you as the one tells the others. Many are hideous looking objects. The chief places they cluster about are churches and church-doors. They are said not to beg of Spaniards, and especially the natives of the town. The bedrooms in all the hotels were well furnished with all the necessary con-

veniences. Usually the bed stands in a recess, and during the day is concealed by the glass doors that are drawn in front of it. The floors are all carpeted. The beds were good, the pillows soft, plenty of bed-clothes, and everything was quite clean. Only in out-of-way places do you find bad bedrooms. The rooms are all light and airy. The streets are quiet during the night, though rather noisy in the evening and morning. The conveyances to and from the railway stations in all three towns are inferior, only a small sort of omnibus belonging to a private driver, who keeps it rather dirty, and as the streets are so badly paved it shakes very much. No hotel sends an omnibus. Sometimes, owing to the smallness of the conveyance, the luggage has to be conveyed separately on a truck.



VALENCIA

CHAPTER IV.

VALENCIA.

Journey from Tarragona to Valencia.

February the 11th.—This journey, though a long one—more than twelve hours in duration—was pleasant. Several objects of interest, both by sea and land, can be perceived in this route, as for a considerable distance the line passes close by the side of the sea, and inland many picturesque-looking towns can be seen. Soon after leaving Tarragona the sea comes into view, and also ranges of mountains all standing out in their native barren magnificence, and their summits mingling with the clouds, which, as it was rather a gloomy day, were rapidly descending upon them. Later on rain began to fall rather heavily, and it continued to do so for some considerable time, but it cleared up before evening. The general aspect of the country is sterile and very stony. Vines and olive trees are chiefly cultivated; here and there are groves of orange trees. The nature of the soil looks very dry and seems to require much moisture, which must be much wanted just now as all the rivers we crossed were nearly dry. Although most of the sea coast is sandy, many pleasant looking rocky bays may be seen, and small estuaries where were lying fishing-boats, as usually small villages were situated upon them. Tortosa was the name of the chief place we stopped at. It looked from the

railway a large and picturesquely-situated town overhanging a rapidly flowing river, the largest we crossed in this route. On the tops of the hills occasionally may be perceived the ruins of ancient castles, which must oftentimes have been in use in the days of old when the Moors poured like a flood over the country, or when the rival Christian chiefs engaged in warfare with each other. Perhaps some had witnessed the subjugation of the Roman by the Goth, or even the life and death struggle between Rome and Carthage, as this district was the scene of some of their fiercest struggles. Many fine looking churches and church towers may be seen as the train traverses this portion of Spain. It was quite dark when we reached our destination—Valencia.

At Valencia.

(We stayed here three days as there is much of interest to see within this city.)

1. *February the 12th.*—To-day happened to be so rainy that we could scarcely get about at all except under cover, as during the whole day rain scarcely ceased to fall in torrents. But in the afternoon we drove to, as it was situated near "The Cathedral," a building that is used as the meeting place of the criminal courts of this city. It was formerly a palace, but neither is it so large or its architecture so curious as the one described at Barcelona. No chapel is here, and it seems doubtful if ever it had been a royal residence. The entrance courtyard here is not remarkable. First shown on the ground-floor are two rooms, which, though small, possess lofty ceilings, all covered with their original gilding still in excellent preservation.

The only picture here is the usual official portrait of the present king. Though it was Sunday business was going on here as usual. The rooms upstairs, there are four or five shown, are likewise small, nor richly fitted up, except a very large one, styled "Salon de Cortes," as here was once held the former moveable Parliament of Spain which happened to meet at Valencia in the reign of Philip the Second. This apartment, which is a very lofty one, possesses a magnificent ceiling of black oak, most splendidly carved, still in as excellent preservation as when it was executed many hundred years ago. Rarely in any country would you see so fine a specimen. A gallery of the same material, and equally well done, goes round the top of the room. The floor is polished black oak. Around the walls are a curious series of paintings representing the Members of the Cortes held here in the above-noted reign, and all are original portraits. Some are said to represent several of Philip's chief ministers, and they are therefore historically interesting. Report says the king ordered these portraits to be executed and hung in this hall as a memorial of his visit. The pictures are well executed, though not very remarkable as works of art, and in good preservation. They are of large size and hung lengthways. The throne is in this room, but, though once splendid, the hangings are now rather faded. In front of it are the original seats of the members of this assemblage, all done in black oak, almost as finely carved as the ceiling. The seats are covered with scarlet velvet, but rather faded. In several of the other rooms on this floor are portraits of the early Spanish kings, but did not seem notable as works of art: also they are

modern and therefore not authentic. This building possesses a rather pretty, though small, interior courtyard, filled with orange-bearing trees of considerable size, and in the centre a small playing fountain. After this we went across to "The Cathedral," which is situated close by as we noted. Its interior is large, and its architecture seems to have been originally Gothic, but it has now been modernised in the style known as Corinthian. It is, like Tarragona, the seat of an archbishop. The interior of this building has a fine effect, as the walls are entirely covered with very rich and different coloured marbles, which must have a very fine effect in bright weather. A number of finely fitted up side chapels are here, but we could not see them well owing to the darkness of the day. The carving of the choir is not remarkable, though in black oak. The Archbishop's throne, though of the same material and large, is not at all adorned. On one side of this choir nearest the high altar are iron gates, and on the other a lofty screen, which is a noteworthy one as it is covered with a series of carvings in marble, of which material the whole consists, very vividly and distinctly done. Scenes from the Old Testament are chiefly represented—Elijah ascending into heaven and Jonah thrown into the sea are especially noticeable by reason of the distinctness with which both stand out of the stonework, and the spirit of their execution. The aspect of the stormy sea is remarkably depicted, and so is the chariot that bears away Elijah. All the carvings on this screen are in excellent preservation. Some further remarks will be made afterwards upon this cathedral. While we were in it afternoon service

happened to be in progress. A number of canons and priests attended it but no congregation. The canons were attired in the same manner as those at Barcelona. They occupied the upper range of seats in the stalls. They entered the choir not in procession, only now and then a single one, at the door furthest from the high altar. Each crossed himself with the holy water, taken from the small font situated at this place. But few choristers were present at this service. Three priests officiated, who were attired in white copes embroidered with gold and chasubles over them covered with rich needlework. They read at a desk in the centre of the choir. Two boys in white, carrying lighted candles in their hands, stood beside them. Four other priests, in similarly embroidered copes but without chasubles, stood around this desk bearing in their hands gilt staves. The organ played a little during this service, but the music was not remarkable. Those seated in the choir joined lustily in this service. It ought to have been noted this desk faced the high altar, but on it no candles were lighted or in any other part of this cathedral.

2. In the first place to-day we happened to look into a church, in our way to "The Cathedral," named St. Martin, where there chanced to be going on a service, said to be a memorial mass celebrated on the anniversary of the day the person died. A purple velvet cloth was spread on the floor, on which was placed various ornaments. A great many candles were lighted on the high altar here. The singing was good. A number of richly-attired priests officiated; but we did not remain long. The whole of the roof and walls

of this church, though only a small one, are covered with fine fresco work. The high altar here is seemingly very richly adorned with gilding and other ornamentation. After leaving this we went on to "The Cathedral," the interior of which we saw to fuller advantage, as to-day happened to be finer than yesterday though still rather gloomy. The whole interior, as we noted, is lined with variegated marbles, but there is no stained glass. The high altar is also finely adorned with divers coloured marbles and has fine fittings. The panel-paintings on either side of this altar are said to be of very high merit, but owing to the want of light here a visitor cannot at all see them to advantage. Though so much ornamentation is here everything is in good taste. The floor is laid with stone, and uneven from the people continually walking upon it. Even to the very top of the lofty dome there is marble ornamentation. But the great attraction of this cathedral is that it possesses many fine pictures by well-known Spanish masters—Rebatta is largely represented here—dispersed through the various side chapels. It ought to be noted, the whole of the side chapels are of large size and most richly fitted up with marble, gilding, frescoes, and similar ornamentation. The colouring and execution of all are of high merit, and most of them appear to be well-preserved specimens of old Spanish art, but owing to the darkness of this building you cannot see them to advantage. This cathedral possesses no cloisters, but an ancient chapel and large sacristy, which were both next shown to us. The chapel is not large, and is now rather modernised looking. The objects of interest it contains are the

chain, now in two parts, that once protected the entrance of the harbour of Marseilles. It was taken away many hundred years ago by the Spaniards, and still hangs in the place that it was put up—on the wall facing the entrance door of this chapel—and the old pulpit of this chapel is still in its original condition. In the sacristy there hangs a fine picture, which is uncovered and shown to visitors, namely “A Last Supper,” by Rebalta, reckoned one of his finest works. This is a fine specimen and executed with the greatest spirit. A curtain comprises the background, and thus the light is centrated on the figures and table they sit at. The figures of the apostles are fine ones, but that of Christ wants dignity. The colouring is clear, and all the accessories are well done. Still, it must be confessed, this work is inferior to the one on the same subject in this town by Juanes. This picture is of large size, and hangs lengthways. As this apartment is well-lighted you can see it to advantage. A number of relics were also shown to us through a glass window that protected the two cases which were filled with them. They chiefly consisted of portions of the apostles, as we were told, among which was a small portion of the body of St. Peter and the body of one of the children slain by Herod, usually known as “The Holy Innocents,” preserved in a glass case. Many of the vessels that contain these things are most richly adorned with the finest jewels and gems; but none of these relic-holders appeared remarkable for superior workmanship. A bible is also preserved here, with notes on it in his handwriting, of a mediæval Spanish saint, but also a merciless persecutor of those who differed from him in

his religious opinions. Next we were shown some of the church vestments of this cathedral, which were taken out of the sort of press, as previously noted. They are all of a very rich character and most splendidly embroidered with gold. Their colour is scarlet or purple. Two are especially interesting on account of their age, and because they were brought from Old St. Paul's in London at the time of the Reformation. On them is worked a representation of "The Tower of London." Their colour is scarlet, and the representation of them is in needlework all hand done, but the colours are rather faded. Such frontals for the high altar as were shown were of the same character. Some of them were very magnificent.

After this, we walked round the exterior of this building, whereby, as it is not much surrounded with buildings, you can perceive its exterior proportions well, which, however, are not remarkable. This cathedral is not surrounded by a wall like that at Tarragona. Its chief entrance, however, possesses a finely-carved portal, of seemingly an ancient date, and on either side are a number of statues in stone of apostles and saints, but these are very out of repair, as many of them want their heads. Otherwise, this entrance would be a very fine one. Several of the side entrances are also adorned with fine carvings in the same material; though in not so extensive a scale they are in better preservation. In going round this building, you perceive well the original Gothic architecture—that is to say, the Gothic of Spain, though, as we noticed, the exterior has been Corinthianized. It does not stand in a square, nor is there any ascent to get up to it. As it thus stands so

low, the effect is rather diminished of the grand entrance. You have to descend a step to get into this cathedral.

In the afternoon, we paid a visit to "The Art Museum" of this town, where there is a large and tolerably fine collection of paintings. The eminent masters of the Valencian school are chiefly represented, though there are one or two non-Spanish. The best known of this school here is Rebalta. His finest work is "A Last Supper," which is, in some respects, though smaller, superior to one on the same subject previously noted in the cathedral. You are here able to see it closer and better. The expression of the figures is of high merit, especially that of Christ, which exhibits much divine dignity. The accessories are all well done, but the light is not so well managed as in the work previously noted. Also, "A Crucifixion" by the same master is of merit, though the aspect of some of the figures is rather peculiar. The colouring here is rather dark. The works of Rebalta here are of rather small size. In this museum there is a fine copy of "Murillo's Conception," now in Paris. It is about the size of the original, and very well done. It may even be designated, in some respects, the best painting here. Juanes is not pre-eminently seen in this collection. Van Dyke has "A Crucifixion" of fair merit, but the only other non-Spanish is Albert Durer. He has only one example—"A Virgin and Child," of small size, and preserved under glass. But the greater part of the works here are not of very high merit, and some of them seem in rather a bad condition. They have been mostly removed from the suppressed convents,

and are nearly all on religious subjects. Though natives of Valencia, some of the lesser lights are entirely Italian copyists. Four large rooms, or rather galleries, are entirely filled with pictures. Among them there hangs a modern one representing Don Quixote and Sancho Panza, by a young artist, a native of Valencia. This work is of large size, and very fairly done. The colouring is bright and clear, and the execution good. A number of ancient pictures and frescoes are preserved in one of the side rooms of this museum, but they did not seem of high merit. A number of interesting modern portraits of notable personages connected with this town are hung in another room, which is apparently used for business meetings connected with this museum. They are all of fair merit. The walls of these galleries are covered with whitewash, and not at all adorned. The exterior is poor, as it possesses a long ugly frontage quite unornamented. It is said to have been once a monastery. This building stands in rather the outskirts of the town. Close beside it is a large gateway, said to have been erected by the Moors. It seems to be a very massive structure, and was one of the chief entrances of the town when Valencia was a walled town. This gate arches over the roadway in four separate divisions. These arches are of very considerable height. This gate is guarded by soldiers in uniform. A barracks seems to be established in this quarter. The open country extends beyond this gateway, where there seems close to it various well laid-out pleasure grounds, but we were unable to enter them, as rain was falling heavily.

3. The first object of interest we saw this morning

was a church named St. Nicholas, which was situated some little way from "The Cathedral." It was a fine one inside, of considerable size, but has a poor and mean exterior, built of red brick, and quite built on all sides with edifices. In fact, you pass through a sort of corridor from the street to get inside. Its architecture is Moorish, but without a dome, as it is said to have been once a mosque, but it has now been modernised. Its roof is entirely covered with frescoes, of high merit and in excellent preservation, though rather old. They seem to have been done by Italian masters, and, of course, treat of sacred subjects. But it is not easy to see them well, owing to their situation. The pillars are all completely covered with rich gilding, but everything is in good taste, nothing too brilliant or tawdry. The floor is laid with black and white marble, in good preservation, and the windows are filled with stained glass, but not of high merit. The railing in front of the high altar consists of very fine divers-coloured marbles, and the steps leading up to it are of the same material. This altar is one mass of the richest gilding—most brilliant, in fact, as the pillars on either side of it glitter like they were of pure gold. On either side of this altar are a series of panel-paintings, six in number on either hand. However, those on the right hand are not of the highest merit, as both the colouring is bad, and the brightness of the light on this side—you are taken on this altar's steps to see them close—renders them rather indistinct. But those on the left hand are most remarkable, especially the lower three of the series, which represent "The Creation"—that is to say, the two side ones—and the centre "The Fall of

Adam." The execution is of superior merit, the figures stand clearly out of the canvas, and the colouring is bright and clear. The figures of Adam and Eve are finely drawn in their original condition, and the landscape part of this picture is exceptionally well done—like as in the other two. In all the three appears the same figure of God the Father, a very-majestic one. His appearance is the same as is always shown in the pictures of the old masters. This is a full-length erect figure, while Adam and Eve are cowering at His feet, and in other two this is the central figure as Lord and Creator of animals. The left hand one shows the creation of birds, the right that of animals. Both are of equal excellency, but the last noted one is, perhaps, the best. The execution of the oxen and the rabbits that occupy the foreground is most noteworthy. Still, though so many different figures are represented, there is no confusion, as each stands clear and distinct from the rest. The size of these pictures is small. They are all the work of Juanes, a native of Valencia, whose pictorial talents can only be properly appreciated in this town. He seems to be an artist of very high merit, but he is very little known out of Spain, and even in it he is not so appreciated as he might be. As our account of his other works will show, he almost equals some of the very greatest of the Italian masters. It is a strange thing that such of his works as are shown in other Spanish cities are only of the second class. The lower panel-paintings were then opened—they are moveable, and when the lock is open at one side the framework can be put on one side like a shutter—and below is seen a wonderful work by the

same artist—"A Last Supper"—said to be his masterpiece, and undoubtedly so, as it is a work of the very highest merit, both as regards the execution of the figures in it, and also the brightness and vividness of its colouring. Of course, the centre figure is that of Christ, with a wonderful expression of divine dignity and sublime submission. He sits upright, and holds in His uplifted hand "The Wafer." On his breast rests the apostle John, represented as quite a youth. On the left stands, in an eager attitude, Peter, as he usually appears in pictures, that of an old white-bearded man with a bald head. All the other apostles are each represented in their special way, but all distinct and with a special individuality. Judas, an undecided and treacherous face, is represented as shrinking away at the lower end of this table. All the accessories are well done here, and owing to the background—a curtain—the light is fully directed upon the figures. The table and all the articles are done to the very life, though the size of this picture is small. As this picture is under glass, it is in excellent preservation. It nearly equals Leonardo de Vinci's famous work on the same subject, but is little known, as no copy or photograph has ever been allowed to be taken of it. The most of the side chapels in this church, though small, are most finely adorned with marble, gilding, frescoes, and other ornamentation. They are not shut in by iron gates, but are constructed within the various recesses of this building. In one is preserved the body of a saint in a glass case, within the altar. This figure is most richly adorned with all sorts of jewels, especially

diamonds, as her ear-rings and bracelets are entirely formed of fine diamonds, and even her shoes are ornamented with them. They shine so brilliantly, that they almost dazzle you with their splendour. As may be supposed all are real, and were probably given as gifts as a thank-offering on recovery from serious illness by very rich people. Its attire is a dress of rich white brocade, which shows off the jewels still better. Before leaving we were shown "The Sacristy" of this church. It contains several objects of interest. Here is "A Holy Family," by Juanes. It is a close resemblance to Raphael's works, and equals many of his best works, both as regards the expression of the figures and also its colouring. Its size is small, but great natural expression is exhibited in this picture. It hangs on the wall facing the door you enter at. Beside it is a head of Christ by the same, but not so good. A few other pictures are in this room, but they are much inferior to those we have noted. They are by unknown artists. Then there was shown to us, taken out of the sort of press where the vestments, afterwards described, are preserved, a sort of panel on which is painted a most wonderful face of Christ. Though only a face, He seems as if He was to speak. The expression is not so mournful a one, but is that of sublime majesty, with rather a pitiful expression in the eyes. The colouring here is of superior merit. On the reverse side is a picture of the Virgin, a most beautiful one. The expression here is wonderful, very submissive, and also most mournful, so different from how she is often now exhibited in Roman Catholic churches. Both the exe-

execution and colouring of this are quite equal to the one first noted. This work, though by Juanes, is fully equal to any of Corregio's. Both are heads, and heads only. A grandly ornamented and jewelled chalice of an old date, of pure gold, was also shown to us. The various vestments preserved in this press are of a very splendid character, and very richly covered with gold embroidery. Their colours are scarlet, purple, blue, and black. They are all modern, and consequently in excellent preservation. Such frontals of the altar as were shown, were of the same character. They are preserved in various drawers within this press, and are covered with linen clothes to keep them free from dust. After leaving this we went to another church in the same quarter, named San Bartolome, where there is said to be a very ancient altar, brought from the Holy Land, but it was not shown. The frontage of this church is much superior to that of St. Nicholas, but is otherwise quite surrounded with buildings. This frontage, which is much adorned, and has a fine carving on it, faces the wide street it stands in. The interior architecture is similar to the one we have just described. It is much adorned with frescoes and other ornamentation. The high altar is adorned with rich gilding, especially its very massive pillars, which shine like they were pure gold. Marble is largely used for the adornment of this altar, for its steps are entirely composed of various coloured marbles. The side altars of this church are very sumptuously fitted up in the same manner as the high one. Over many of them are pictures, said to be by Juanes, but you cannot see them, owing to the badness of the

light ; still, probably, they would be inferior to those previously described. The size of this church is very considerable. After this we went to a church near "The Cathedral," so close to it that it may almost be styled an adjunct to it. This is an ugly red brick building outside, nor remarkable within, as it is rather tawdry in its fitting up. Its architecture is somewhat like that of a small basilica. It has a dome, but is rather dark. The roof and walls are covered with poor-looking frescoes. A number of side altars are here. A sort of service was going on while we were in. A number of people were kneeling here, especially before the high altar, which was brilliantly lighted up. A number of poor-looking pictures are in various parts of this church. However the chief reason we had in visiting it, was to see a statue of the Virgin, counted a very sacred one, which is preserved in an adjoining chapel, styled "The Chapel of Nuestra Senora de los Desamparados" (or the Virgin of the unprotected). You ascend to this through a stone-built passage, and then up a flight of stone steps. This figure is of wood, and said to be of an old date. It is an upright one, of considerable size, placed within glass, above the altar. She is likewise attired in white brocade, but most richly adorned with jewels, for in large quantities they are all over her dress. Though other kinds are here, diamonds are the most plentiful, and shine most magnificently ; in fact, the front of her dress is completely covered with diamonds, all of the purest water, or they would not shine so brightly. A large crown is on her head, but the jewels that comprise it are of various kinds. Still it must be confessed this figure is too

much overloaded with jewels, nor are they arranged with such taste as in the other figure previously noted. They are all gifts. This chapel, though small, is rather sumptuously fitted up, but still rather tawdry. As it is dark a light has to be provided, in order to see this figure at all well.

In the afternoon we saw various objects of interest. The first was "The Chapel of an Educational Institution," founded by an Archbishop of Valencia several hundred years ago. This chapel is not remarkable for ornamentation. Its entrance is rather poor. This chapel, though of considerable size, is rather dark. One of the chief reasons people go to it is to view the picture over the high altar—"A Last Supper"—by Rebalta, said to be his masterpiece. Seemingly, from a distance, this was a work of high merit, but owing to its situation you cannot examine it properly; also as service was going on, you were not allowed to go near the altar, which is reported to be a most richly adorned one. A number of other pictures are here, but owing to the above-noted reason we could not examine them. This chapel seems to belong apparently, by their dress, which was dark brown, to a community of monks, several of whom were singing and groaning in front of the altar, which was but badly lighted up. By the strict order of the founder no female is allowed to enter this church, and this was still strictly enforced. Next, we entered a courtyard connected with the large building the chapel is a portion of. The only object of interest here is a stuffed alligator hanging on the wall, which it is reported had come from Egypt as a present to one of the daughters of a king of this country from

a sovereign of that country who wished her in marriage. Both were Mohammedans. But as he had sent her such a present she refused him. This happened many hundred years ago, and consequently is very old. From this you see beyond the prettily laid-out interior courtyard, which is well planted with orange trees all bearing fruit. The interior was not shown; for the morning is the only time that is open to visitors, and this rule is very strictly enforced. It is reported to contain many sumptuously fitted-up rooms. This building is situated in one of the chief streets of the town leading down from its centre. After this we went across to "The University of Valencia," which is situated nearly opposite. This is not a handsome building architecturally, nor is there any ornamentation lavished upon it. Around the walls are various notices in glass cases, both printed and written, chiefly connected with the various lectures delivered at this University; also are inscribed the names of those who have lately become graduates. A small fountain occupies the centre of this corridor. The upper walls of the corridor that has glass in front of it, which goes round this building, which is a modern one; nor is this University of an old foundation—probably about the time of Philip the Second. Finally, we took a tramway and went to the harbour of this town, to which, though about a mile, they go direct. This is rather a pretty drive. At first you pass by well laid-out pleasure grounds, formed by the city authorities, and apparently of considerable size. Then you cross the river—"The Guadalquivir"—that flows past Valencia. Though you cross this by a large and massive bridge, at pre-

sent there was so little water in this river that soldiers, both cavalry and infantry were drilling in its bed. Still, from the solidity of this bridge and the embankments along the side of the river, it must be quite full at certain seasons, come down with great force, and overflow its banks. Walks have been formed upon both banks of this river, which, as they are planted with well-grown trees, must be pleasant when the leaves are out, as they will keep them cool in the great heats of summer. You see them from the bridge. On the side nearest the harbour there are large barracks, in front of which, in the well laid-out green grass space, a great many soldiers were undergoing their exercises. After this the route is entirely through streets, which are of a similar character to those that are usually seen beside commercial ports. The houses are not lofty, but look clean and well kept, and so do the streets. The harbour of this town is on an extensive scale, and was filled with many vessels of different nationalities, that of Spain of course predominating, but England and France were well represented. The majority of these vessels were steamers, many of them, though used for coasting purposes, were of large size. Nearly all had funnels though driven by the screw. A large Spanish one that was to coast along left while we were here. It was bound for Alicante, then round the coast, touching at various ports, to Lisbon. They return by the north of Spain, usually going into Vigo. A small ship of war, a steamer, was lying close almost to the landing-place. It was most probably employed in the Spanish coastguard service. She only carried two guns of small size. Several boats, rowed by her

sailors, were passing continually between the shore and this vessel. These sailors were attired in the same fashion as British ones, and had the name of their ship inscribed on their collars. Several officers in uniform could be seen moving about this vessel. While we were here a Spanish party went off to visit this ship, where they would be received most hospitably. Strangers, if they desired it, would be shown through this vessel. This port consists of an inner and outer harbour. In the former the most of the ships lie, as it is protected by the outer one, which is defended from the sea by two immense breakwaters of solid stone of the largest size, extending both ways to a great length, and overlapping each other, just leaving a sufficient passage betwixt to let the ships go out or in. A quantity of loose stones are in front of both breakwaters as an additional protection. On the side of the breakwater nearest the sea are sands. Apparently these sands are quite covered at high tide, as there is a very considerable tidal rise and fall here. Just now, as it was rather low, several persons were fishing upon them. A powerful dredger has to be continually employed in deepening this outer harbour, for sand is continually washed into it from the banks in the neighbourhood. Immense sums of money have been expended at various periods upon the improvement of this harbour. Still, though this is a large trading port, and a very considerable traffic is carried on, there is little life in it, and in fact a person accustomed to the bustle of the great commercial ports would say dullness reigned in it. It is a strange thing that in so many large Spanish ports so little seems to go on, all

deadness, in fact, not life, as in many of the Italian ports. The roadways here, however, are much better as regards their paving and freeness from mud than those at Barcelona. It is quite possible to walk upon them, which, as we noted, was by no means the case at the above-mentioned city. All the Spanish vessels had their national flags flying, as likewise had those of the other nations. The return journey was over exactly the same ground as the outgoing one.

Valencia is rather a curious city, as the streets are narrow, and the houses, though in some parts rather poor, are lofty like those so common in old times. Several fine palaces are in this town. One, the residence of the Marques de dos Aguas, is noticeable on account of its frontage, which is adorned with a curious series of carvings, representing various animals and plants, but they are rather confused together; and as there is no repose in this design, it strikes rather prominently on the sense of artistic beauty. All this is in solid white marble, and is in excellent preservation. This house has a wide frontage, and must be an immense one inside, but it was then quite shut up and not shown to visitors, as its proprietor, the Marques, was then absent in Madrid. Several of the other large palaces in Valencia are adorned in a similar manner, but none are so noticeable as the first noted one. The most of the houses in this town seem of a very solid nature, massive and grand in their antiquity. Not many large squares are in this town, except in the outskirts, where they are utilised as pleasure grounds, which are well laid out, and as they are planted with all sorts of trees and shrubs, must be cool and pleasant

in the great heats of summer, when it is said Valencia is a very warm place. This is the reason why the streets are so narrow. This city is not a widely extending one like Barcelona, but it may be said confined within narrow limits; still tramways traverse all portions of it. Its private conveyances are of a curious character, not unlike the place where people sit in a Venetian gondola. The colour is black, and they are shut in on all sides, but they have small glass windows through which you can see a little in passing, and nobody can see you. These conveyances are said to have come down from the time of the Moors, when they were introduced by that race for the conveyance of their women, so that they might see a little themselves, and still not be exposed to the vulgar gaze. Usually the driver sits inside, and drives from that position the one horse that draws this conveyance. The name applied to them is *Tartana*. Valencia is said to be the only town in Spain where such conveyances are in use, and the inhabitants will not give them up. Never, in any case, are they drawn by two horses. People sit in them like as in an omnibus, and thus they have plenty of room, so different from the majority of cabs in Spain, and especially so Madrid, where they are so small inside that though authorised by law to carry four persons, only two can sit with comfort; such as are very big, perhaps only one can sit in them, that is to say on the back seat, for the opposite one is very small, also they are low in the roof. The same kind is used in Seville. The conveyances here are not so dirty as you would think from the appearance of the driver, who is usually attired in a dirty-looking

kind of sack, which, in wet weather, he envelops the whole of his person, head and all, and only leaves his eyes visible. Another peculiarity of this town is how the cows are taken about the streets to be milked. Each one has her calf accompanying her. They are usually tied to the side of a cow, and a little straw is put into the mouth to prevent them drawing the milk. On each cow's neck is hung a bell. People, when they hear the tinkling of these bells, come out with their milk vessels, which are then filled with the warm milk. The calves were large sized, apparently between three and four months old. The usual colour of the cows is brown. A flock of goats accompanied the cows. They were also milked at the same time. Every morning, between eight and nine o'clock, this went on in the public streets. It is said no butter is made in Valencia; what is provided for visitors in the hotels, is brought from Copenhagen in sealed tins, as the writing on them shows. The churches in this town are as interesting as any in Spain, both as regards their architecture and also their internal decorations, which are for the most part very splendid. Still it must be noted, owing to its situation the external beauties of the cathedral cannot be at all appreciated. Over the entrance of the church styled St. Martin, is a large and finely executed figure of him upon horseback, done in stone. This church stands in one of the chief streets of the town. In several of the squares there is a perpetually running fountain, the water flowing from which is used for domestic purposes by those residing near. Some of these fountains are of very fantastic shapes. The market place of this city is a large one,

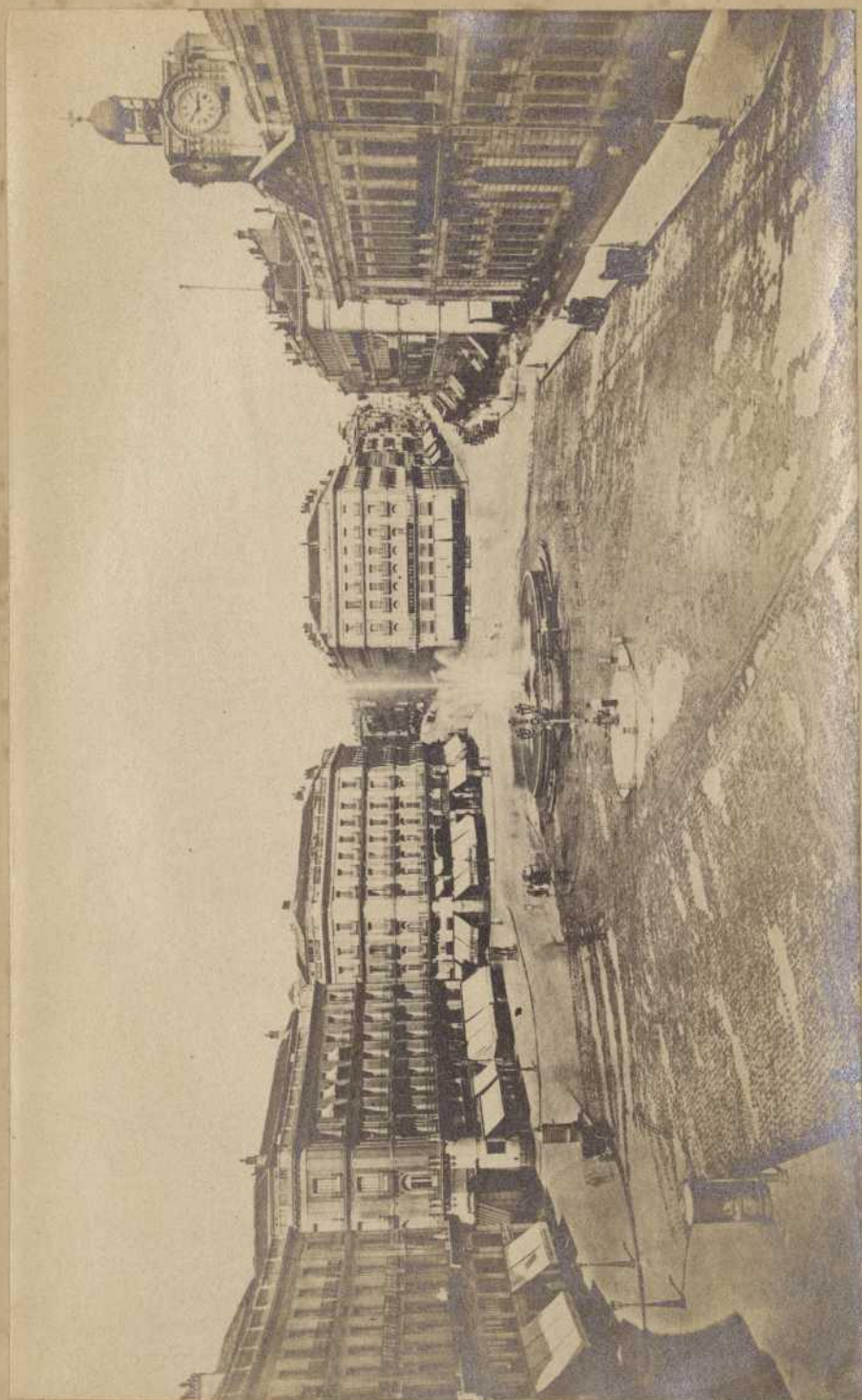
situated about the centre of the town. Continually something is always going on, even in the afternoon, when there is still a bustle. Provisions of all sorts are exposed for sale here cheap, and also various inferior articles of clothing ; in fact, this consequently has somewhat the appearance of a rag fair. Not many flowers were just now to be seen, but probably the display would be a fine one early in the morning. The streets that extend around this market are rather poor, dirty, and narrow ; however, opposite this market place there is a large building, now used as a barracks, the entrance hall of which we were allowed to enter by the soldiers on guard in front. This is noticeable for its large size, the height of its roof, and the immense stone pillars that support it. The bases of these are most enormous, as scarcely anywhere would you see so large. Owing to its special construction, it is said this was once a Moorish palace, and it is still in tolerable preservation ; you ascend to it by stone steps, from the market place. Some of the houses in this quarter possess arcades, all of ancient date. There is no large Rambla at Valencia, as at Barcelona, probably because the inhabitants use the public gardens, that are so numerous in this town. One that has been formed in exactly the centre of the city, all the chief streets converge from. This has been prettily laid out with ornamental lakes, and planted with all the shrubs that are so suitable in this climate. Valencia is a different city from Barcelona, which is more French than Spanish in its characteristics, while this is purely Spanish. Tarragona, it may be noted, is decayed Roman. While Barcelona is entirely a business town,

and displays some activity suitable to the present age, Valencia is entirely dead as regards, if such an expression may be used, "the go-a-headness of the nineteenth century," but displays the probable activity of a large provincial town in the reign of Philip the Second. This is also the city of that semi-mythical Spanish hero, so celebrated in his ballads by Southey, the Cid. The population is considerable, and the houses are rather crowded together. The most of them have iron balconies in front. The bull-ring of this town is a very handsome-looking building outside, and its interior is reported to be likewise. It is situated near the railway station. Luggage has to be conveyed to and from the station in hand-carts as the cabs in this town do not carry luggage. Beggars are very prevalent in Valencia, and even they are always standing about the doors of the hotels when they torment visitors going out or in. People do not stay in Valencia, only, perhaps, a day to see "The Cathedral," and then go on. It is a pity visitors do not spend more time in it. It is, undoubtedly, the most artistic and mediæval of the three in this quarter of Spain. No fine shops are in this town—that is to say, after the Parisian fashion—but it is the best and cheapest city in Spain to buy mantillas, nor is there any square like the one we have noted at Barcelona as an imitation of the "Palais Royal." The finest view obtainable is from the top of the cathedral tower, which is said to be a fine and very extensive one, and well repays the trouble of climbing two or three hundred steps in order to see it. We did not happen to enjoy the

very best of weather while in Valencia, as on Sunday it rained the whole day, and on Monday a considerable portion of the day. This town is said to be rather a rainy place, as we were informed sometimes it continues to rain during a whole month without ceasing. The hotel we went to in this town was named "The Fonda de Madrid." It was a good one, though inferior in many respects to the one at Barcelona. Still, it was the only one in this town where non-natives could go to with any comfort, as the others are entirely Spanish ones, and conducted on the principles of that nation both in their internal arrangements and cooking—which, however, has too much oil and garlic put into the dishes to suit the taste of other than Spaniards. Some say garlic is nice in dishes, but then it is when it is disguised, as in Paris, not thrown in promiscuously, as is the case in Spain. Our hotel was managed after the Italian fashion, which, as we noted, was the universal practice in the best hotels in this quarter of Spain. Though, perhaps, not the best looking from the outside, this was the best in this sense, that you get in it your full money's worth—especially in food, of which it may be said even too much was given. The price each was fifteen francs a day, everything included. All the things provided were always quite hot, which is not always the case in many more pretentious hotels. The reason was that the kitchen was quite close, and the dishes could be passed through a panel in the wall from it to the dining-room. Twice a day fish was usually given, and always of the best quality—soles, sometimes, excellently fried. In fact, too many dishes were

given here at both meals. When you did not care for one dish it was the custom to take it away and provide another as an equivalent. However, the wine was very bad here, scarcely drinkable. It was the same nature as that noted at Tarragona. In fact, you had to get some additional out of the wine list, which, though good, was dear, and consequently brought up the total of your hotel bill. None of the wines in this list seemed of the very highest class. A considerable number of people were at this table, but they were chiefly Spaniards. The only people we made acquaintance with were a brother and sister, who had been here several months for his health, which was very indifferent. They were pleasant people. The lady was clever—especially in languages, for, besides speaking French perfectly, she had learned in a few weeks to speak Spanish well. She had also written a book upon Egypt. The brother would have been probably as clever if he had enjoyed good health. We met them several times again. Before the Spaniards left the room, while dinner was scarcely concluded, they almost invariably lighted their cigars. But strangers ought not to object to this, as it is beginning to be the practice to do so at public dinners in Great Britain. As may be supposed, people were continually changing here, one going and another coming. A party of English sat at the head of the table, but they were too far off for us to hold any communication with. The only thing noticeable about them was that they laughed and talked very loudly. We met no one calling for much remark at Barcelona, except a husband and wife who were going for his health for a

month to Tarragona. He had been induced to do so from reading the grand account given in "Murray's Handbook to Spain," and, though an elderly man, took it all in. He intended to go to "The Hotel Europe," but how he got on we do not know, as we left Barcelona before him and never heard anything about him again, though advised by us not to carry out what he projected. Another party we met here, a husband, wife, and the former's sister, rather came to grief later on. It happened they were travelling with us in the same train to Madrid. They were intending to go to Alicante, and consequently got out at the station—a miserable unprotected shed—where they had to change. They had been informed they would only have to wait an hour for a train, but discovered one did not start till two in the morning—this was about seven in the evening. A railway official took them away to the village near, but what came of them we do not know, as our train went on, and we never saw or heard about them again. As we sat at separate tables at Tarragona, we consequently did not converse with anybody.



MADRID

CHAPTER V.

MADRID.

Journey from Valencia to Madrid.

February the 15th.—This was a very long journey, sixteen hours in fact, and the major portion of it had to be accomplished during the night. However we traversed the prettiest portion of this route during the afternoon while it was still daylight. In passing you can perceive a number of palm trees, many of them of that species known as date palms, which were growing to a very considerable height, and the whole like an avenue by the roadside in our own country. Numerous orange trees are in this quarter of Spain, perfect groves in fact we passed in such perpetual succession that the eye at last gets satiated with viewing orange groves. All the trees were quite loaded with fruit. At one of the side stations we stopped at oranges were lying about in such abundance as turnips are to be seen in countries less favoured, though perhaps more fertile by the exertions of man, by nature; and donkeys were waiting to be loaded with baskets that were full, almost to overflowing, with large ripe yellow oranges. This district, as it may be supposed, was a very fertile one, and the crops seemed to be flourishing well and far advanced for the season of the year. In this journey several picturesque-looking towns were passed, all situated on the very top of seemingly inaccessible heights. The largest of these

was styled Jativa, a very ancient city, famous both for the historic events that occurred at it and the illustrious men born in it. Here a fine church-tower uplifts its head from the surrounding buildings, and also the fortifications of a very old, and once strong, castle may be seen from the railway. As may be supposed, this district was a mountainous one—many of these were of a very considerable height. Perched on the top of the most of them are to be perceived the ruins of many an ancient fort and castle. These mountains had a very pretty appearance as the sun set on them, as now they stood out, though rugged and divers-coloured like, they were blue or purple, and looking much softer in the fading light. Another town this train stopped at was named Albacete, once famous for its manufacture of knives, through the medium of which so many crimes have been committed by Spaniards both in the old and new hemispheres. Light was just coming in when we got to Madrid, that was to say, between six and seven o'clock in the morning. Though this journey occupied so long a time, and went over such a considerable portion of country—three hundred and six miles in length—this train was only half an hour late in arriving. It went at a tolerable rate of speed though it stopped at all the little stations. The country close to Madrid looked bare, uncultivated, and quite without trees. This is the general aspect of the country, both towards the north and also south of the capital of Spain.

At Madrid.

(We spent here a fortnight, which was perhaps

rather long, but there is a good deal to see, and two entire days were occupied in visits to "The Escorial" and "Toledo," which will be discussed in the next chapter.)

1. *February the 16th.*—We went a little about the town to-day, and in the outskirts got a view of the hills that surround this city. Though not lofty they were covered with snow, which is said to remain on them till June or July. Probably from there come the biting winds that are always spoken about as such a scourge to the inhabitants and visitors to Madrid. The quarter we visited to-day appeared to be quite a new portion of Madrid, and throughout it building operations were progressing rapidly. Many fine houses were already finished, and are said to be occupied by the first people in Madrid. This is a very clean quarter. It is situated at the upper end of "The Prado," which used to be the favourite promenade of the people of Madrid, but they have deserted it for another in the opposite direction of the town, styled "The Redero," which will be afterwards noted. This once popular promenade was well laid out with walks planted with well grown trees, and two broad roads, between where tramways run continually. Several small fountains were in full play here.

2. The chief thing we saw was "The Artillery Museum" of this town. The building that it is contained in, though large, is poor-looking architecturally. In the immediate front of it are a number of dismounted cannon. Soldiers guard them and its entrance with rifle and fixed bayonet on their shoulders. It is in quite the outskirts of the town and near to "The

Redero." This quarter is rather a poor and dirty one, and is new as, though a few buildings have been already erected, it can scarcely be said anything has been yet done here to make it a regular part of the town. In this museum there is a large and interesting display of artillery implements, and various articles connected with that service, all kept up in good order, bright and clean. Three rooms of considerable size are shown here. The walls of all are hung with a series of apparently modern-done pictures, of fair merit, of notable Spanish generals, all in uniform, and covered with orders and decorations. Above these are placed a number of time-worn and battered flags that had been probably taken in battle and preserved as a memorial of the Spanish victories. In the third room is a large glass case, in which are a number of ancient-looking swords. But the first room is the most interesting, as in it are preserved the models of various fortified towns and engineering works ; among these is a model of the canal that was projected to connect Madrid with the Tagus, and consequently make it a seaport, but, though done a little way, this design was never carried out ; and this is one of the great failures of Spanish enterprise. Also here is shown the tent that the Emperor Charles the Fifth is said to have used in all his campaigns. It is of considerable size, and contains an antique-looking bedstead of large size. This tent, as may be supposed, is very time-worn. Opposite it is another tent, neither so large nor so worn for it is modern. This tent is said to have been used in Morocco by the conqueror of "The Battle of Tetuan." After quitting this museum we took an open convey-

ance, and went on to "The Redero Park," though now the favourite drive of the aristocracy of Madrid, is not remarkable for ornamentation though extensive. No ornamental water is here, only a small playing fountain. This is a drive, and drive only, and people go up and down it. It is well wooded, but some rather pretty views of the surrounding country can be got occasionally between the intervening trees. Not many carriages were moving about to-day, and such as were very poorly turned out; in fact there was scarcely a fine pair of horses, and the carriages looked rather badly kept. The servants were mostly muffled up in fur tippets. The best looking carriage was one drawn by two white horses, probably from Andalusia, the best looking kept of the whole. Very few of the carriages were open ones, as the Spaniards counted it a cold day. The colour of the most of the horses was black or brown. By no means was the drive crowded, only now and then a carriage passed us. It was said to be rather early as they do not assemble in great numbers till five o'clock, and now it was only about half-past four. Though there is a separate road for riders, very few were doing so. Still the majority of the carriages were drawn by two horses, and had coachman and footman on the box. The sisters of the king, known as "The Infantas," were here to-day in a plain open carriage drawn by two horses. Two ladies sat opposite to them.

3. During the forenoon to-day we visited a very interesting Naval Museum, which is situated near "The Royal Palace," and is thus much lower down than what is known as "The Porto del Sol," the chief

square in Madrid. This museum is on a large scale, and seems a finer building architecturally than "The Artillery Museum," though its frontage is little adorned. As may be supposed, it is quite surrounded with buildings. Sailors in uniform looked after and showed this museum. Their dress was blue. The Spanish sailors here wear whiskers and moustache, but shave the beard. Four rooms are shown, filled with many interesting articles besides those ordinarily in use on board ship, such as models of the chief ancient and modern dockyards of Spain, and models of ships, both war and merchantmen. Some of the models shown are of warships that served at Trafalgar. The oldest model of a warship is of the date of 1782. Another is a model of a very large warship that was designed to have four decks and each to carry guns, but this design was never carried out. Another interesting object is an exact model of one of the galleys that served at "The Battle of Lapanto." It was propelled by oars as well as sails. Also one of a provision-ship that accompanied the allied fleet in this battle. It may be noted the first room is filled with the models of the dockyards and other objects, and the second and third with those of the ships. Many models and pictures of modern large steamers are in these rooms. All the models are well done, and are kept clean and in good order. In the second room, which is the largest, there is preserved in a glass case the coat of the Spanish admiral that was killed at the battle of Trafalgar, along with similar memorials of various other admirals, but of more modern date. The walls of all the three rooms are hung with an interesting

series of portraits of modern date of notable Spanish admirals—among them that of the one who fell at Trafalgar—all in their full uniform, and covered with their orders and decorations, and above these numerous time-worn flags, all taken in naval action by the Spaniards—some of these were taken at Lapanto. In the second room are several interesting portraits, such as that of Don John of Austria, Andrew Doria, and that illustrious Spanish admiral the Marques de Santa Cruz, the original commander of “The Invincible Armada.” These are all well done and, probably, authentic portraits, and exhibit them as men—especially the last-noted one—of great resolution and vigour of character. Opposite these hangs a large well done modern picture of large size, that represents vividly “The Battle of Lapanto.” Probably, this had been taken from the fresco on the same subject in “The Escorial.” In the fourth room, though the smallest, there are several objects of interest, such as the chart executed for Columbus on setting out upon his second voyage. It is still in excellent preservation. And also an original portrait of him, along with those of Cortez and Pizarro, the conquerors of Mexico and Peru. Many West and East Indian curiosities are preserved in the various rooms of this museum.

In the afternoon we went to a large building named “The Convent of Atocha,” which is situated in the outskirts of the town, in the direction of the “Redero Park”—this quarter is not at all built upon—in order to see the King and Queen (of Spain) attend service in state, which they do nearly every Saturday afternoon, while the Court is at Madrid. This is the chapel of a sup-

pressed convent, now used for Government purposes. This convent is of immense size, and occupies a large space of ground. The chapel is quite enclosed by the other buildings, and is said to be now only used for the object we went to it for. This chapel, though large, is very gaudily fitted up, especially at the altar, which is covered with brilliantly coloured frescoes. Its architecture is Corinthian. The walls are white-washed. A considerable congregation was here present, but chiefly Spanish women or strangers to Madrid. This congregation all sat or knelt on the stone floor. It was comprised of rather common sort of people for the most part; and the smell of garlic was, to say the least, not agreeable. This congregation had, however, to wait a long time, as the Royal party were three quarters of an-hour late in arriving. Four o'clock was the hour, and they did not come until a quarter to five o'clock. Foreign Sovereigns ought always to imitate our own Sovereign in this as in other things, for she is always most punctual. They occupied a closed-in sort of a box, such as we described at Barcelona. They were quite unattended, and occupied a compartment nearest the altar; this box was divided into three compartments. Those here were the King, Queen, and a lady along with them, probably a relative, or else she would not have sat in front, along with them, nor would they have spoken in such familiar terms. None of them seemed very devout, as they talked and laughed during the greater part of the service. The King wore plain clothes—morning dress—the Queen a blue bonnet, and the lady with them a red one. Neither seemed to have what might be de-

signated a Regal presence. The centre compartment was occupied by the King's sisters, "The Infantas," who wore white bonnets; and in the one furthest from the altar were two ladies in attendance on them. This was all the party present—no lords-in-waiting, generals, officers, or even equerries. On the altar here were many lighted candles. However, the playing of the organ, and such singing as was, was especially poor. Only four choristers were present around the altar, attired in scarlet cassocks and white surplices. Three priests, in gold-embroidered vestments, officiated. The Royal party was conveyed in three open carriages, each drawn by four fine white horses. On each was a coachman and footman, in rich liveries, with powdered wigs. Several brilliantly attired officers, in full uniform, attended the carriages on horseback. A mounted guard of honour was present, taken from the military corps known as "The Cuirassiers." The colour of their uniform is blue, and they wear brass helmets. Immediately on the arrival of the Royal party, the royal banner of Spain, red and yellow, was hoisted on the flagstaff at the grand entrance of this convent, and continued to fly till their departure, when it was immediately taken down.

4. This morning we looked into two of the largest of the churches in Madrid, though they are situated in the lower and inferior parts of the town; they were tawdriily fitted up, and their architecture was poor. Neither were old, probably a couple of hundred years at the most. No stained glass is in either. Service chanced to be going on in both, but the music and singing was especially poor, nor were the officiating

priests very richly attired. In the one we went into last, a preacher, just as we entered, ascended the pulpit to deliver a sermon. Before beginning, all the blinds in this church were drawn over the windows. This is the custom in many Spanish churches, but never in cathedrals. In neither church did we stay long, and consequently only heard the commencement of the sermon. In both were large and apparently attentive congregations. The reason why we were in this quarter, which was a poor and dirty one, with ill-kept narrow streets, and lofty but mean-looking houses—(the streets were ill-paved, and what may be designated a sort of rag-fair, with small open booths, where clothes and other articles were exposed for sale, in the middle of the streets, was in progress—undoubtedly the worst portion of Madrid we visited)—was, that we set out to attend service at a native Spanish Protestant church; this has only been in existence a few years. It has adopted a liturgy modelled on the old Muzarabic ritual, and is to introduce Episcopal organisation. It is only making little way at present, but when fully organised, is expected to make great progress among the Spanish people, as a protest against the Ultramontane claims of Rome. We found out, on arriving at the place, that the hour of service was eleven o'clock, not ten, as is reported in "The Continental Bradshaw." This building was a poor one, both outside and in. The size of the interior is small, and it is fitted up not unlike a Presbyterian place of worship. Though the chief and only place of worship of this rising sect, it is situated in one of the inferior side streets of this previously-noted poor quarter

of Madrid. It is not at all known about in any of the chief hotels in this city. It was not convenient to remain an hour, so we did not witness the service done here. The one who usually officiates, who is the Bishop designate of Madrid, is said to be a most eloquent preacher. Report says he is to be consecrated by the Irish Protestant Bishops.

In the afternoon to-day Madrid was rather in a bustle, for it chanced to be Carnival time. A number of people were going about the streets usually in groups, fantastically dressed, and wearing masks; also several companies (of persons) were about, who occasionally went through various exercises in a fantastic manner. Usually bands of minstrels were represented, but none were attired with much taste; so different from those at Nice. At one period of the afternoon there was a regular block of carriages in the chief square of this town, styled "The Porto del Sol," where there also was an immense crowd standing about, watching them passing. These carriages were bound for "The Prado," which is only now greatly used on the Sunday and Monday of the Carnival. Most of the conveyances were open ones, drawn by two horses, with coachman and footman in rich liveries, on the box. Mounted policemen were stationed at the various entrances of this square, to try to regulate the traffic; still the block was so great that it was hours before many only advanced a few yards. Still room had to be made for the King and Queen to pass; the latter in an open carriage, drawn by two horses, attended by servants in rich liveries, and preceded by an outrider, also in livery; the former

was riding a handsome white horse. He was in plain clothes, but accompanied by several officers in brilliant uniforms.

5. During the forenoon we paid a visit, which all visitors to Madrid do, to the royal stables, as they are well worth doing so. They are only shown once or twice a-week while the Court is residing at Madrid. Though forming an adjunct of the palace, they are situated nearer "The Naval Museum" than the palace proper. They are, as may be supposed, on a very extensive scale, and well kept. They are entered from the roadway that runs in front of this palace by a large stone-paved courtyard, off which the various rooms open. You pass through an arched gateway to get from the road into the courtyard. The first shown is a room of immense size and great height, but quite unadorned, where the harness and state liveries are preserved in large glass cases dispersed round the room. The harness is for the most part modern, and, though of superior workmanship, did not look very remarkable for its ornamental design; but the liveries are all of a magnificent character, as they are mostly very richly embroidered with gold. The general colour is blue, and the fashion of the era of Louis the XIV. of France. All are in excellent condition and good order. A great many very fine plumed hats and long embroidered coats of various colours are here, which are only used when there is what is known as a gala bull-fight on very state occasions, such as the celebration of the king's marriage in Madrid—when they were last used. The feathers in the hats are all red or white. Many large

ornamental sticks, richly mounted, such as are carried by servants behind carriages, are preserved here. Many interesting sets of saddles and other furniture, as they have been used by several of the modern kings, queens, and members of the royal family of Spain, richly adorned, are shown in various portions of this room. Several very state dresses that are only worn by very high state officials upon very grand occasions, most splendidly ornamented with gold lace and embroidery—their colour is scarlet—are kept here. In one of the cases are several fine examples of Arab horse furniture and fittings, suitable for riding purposes, that were sent as presents from Morocco to the late Queen of Spain, and several sets of splendidly-made harness, executed in Spain and sent for exhibition to several of the International French Exhibitions at Paris. Within this room are four sedan chairs—two modern and of considerable size and rather richly adorned. They are said to be used by the King and Queen of Spain in visiting the various churches in Madrid during Holy Week, when no wheeled carriages are allowed in the streets; and two old ones, but of less size, one of the time of Charles the III. of Spain and the other of the age of Charles the II. The former is most splendidly fitted up, and is finely decorated on the outside with well done panel paintings, in excellent preservation, though upwards of a hundred years old, but the latter is not so fine a specimen of Spanish handicraft. A number of richly-gilded hand lamps are also in this collection. After this we saw the stables proper—or more properly it should be said a small portion of them, as it would

not be easy to see the whole of their contents, as the royal stables are said to contain upwards of two hundred horses and mules. Such as we saw were fine horses, and well kept, though rather small in size. They are reported to be mostly English or Irish bred horses. Their colour is usually brown, but one or two are white, and thus probably natives of Andalusian Spain. The most of the horses are kept in loose boxes. These stables, though on such an extensive scale, are quite cool and free from smell. Finally, the rooms that contain the carriages were exhibited to us. The one—both are of large size—is quite filled with handsome conveyances of modern construction and considerable size. They are all kept in good order and free from dust. The other is filled with state coaches, all of large size, some rather antique, of the time of Charles the III. They are mostly completely covered on the outside with splendid gilding and finely done panel paintings, and in the inside are covered with different-coloured silks or satins. One was used in travelling; and in it is shown the place where the hot water was put in to keep it warm in cold weather. The outside of one of the coaches here is entirely constructed of tortoise-shell. It is said to have been a present from Napoleon the I. to one of the kings of Spain—Ferdinand the VII. Another has its exterior completely covered with imitation jewels, and is otherwise most magnificently adorned. It was made in Paris by order of the present king on his marriage. Another one is the most interesting historically, as it is the one in which the May Queen Juanna drove out continually the dead body of her husband. It is

entirely constructed of black wood and covered with funereal armorial bearings. Though said to be one of the oldest coaches in the world, its shape was quite modernised a few years ago. All these coaches are still in excellent preservation.

In the afternoon we visited "The Redero Park," in order to see the people moving about—where they only assemble to-day and yesterday, as we noted—that is to say, the aristocracy of Madrid. So many carriages were here that they were four or five rows deep, and passed very slowly at any given point. Both the carriages were well turned out and filled with gaily dressed people. The majority were open ones, and the liveries of the servants were brilliant ones. One, said to be that of an ambassador, was the richest. Many had coronets and coats of arms on their panels. The most of the servants had cockades in their hats. As may be supposed, the greater portion of the carriages were drawn by two horses. The queen was present to-day, accompanied by the lady who was with the royal party in church, and opposite sat the two sisters of the king in pink bonnets. The carriage was an open one, drawn by two horses, with servants on the box, one servant in rich livery riding in front, and two other servants in equally rich liveries riding on either side. A clear space was kept in this drive for the royal carriage, which went up and down several times. The king was also present, riding up and down on a fine-looking brown horse, he was in plain clothes, and smoked, nearly all the time he was here, a long cigar. Two officers in full uniform and several persons, all on horseback, accompanied him. One, pro-

bably a confidential minister, rode on one side of him also smoking a cigar. He was an old-looking man with a white moustache. A considerable number of horsemen were present to-day. This was the grandest day of all the year for the equipages of Madrid. This square, previously noted, was said to have been again blocked to-day. A great many people were going about this park in fancy dress, chiefly in masks and attired as clowns. Many ran and jumped on to the carriages as they passed, probably friends of the occupants but disguised in masks. Two even hung on the queen's carriage; in this case it is said they have to give their names. These had themselves completely enveloped, all except the eyes, in a long robe like a cowl. The usual colour was black or blue. One attired in a black one rode beside the king for some time, who seemed much amused as he was laughing all the time. Not many companies were going about. The dress of the grown-up people was more remarkable for its fantasticalness than its taste. The prettiest attired were children, who either drove in carriages or walked about. Several were after the fashion of the mediæval Spanish cavalier. All the ladies in the carriages were fashionably and richly attired, but scarcely a mantilla was to be seen—all bonnets and hats. But, taken all in all, this was rather a poor celebration of the Carnival, so different from that got up by the municipality in Nice and Rome. The finest display in connection with the Carnival is said to be the Carnival balls held at the various theatres, when the Spaniards assemble in their finest costumes. But they are held at an inconvenient hour—from twelve in the evening to six o'clock in the morning.

6. To-day we paid a visit to a church, named San Andres, designated the largest church in Madrid, which, situated in one of the main streets leading down from Porto del Sol, where we thought some solemn service would be going on, as to-day was Ash Wednesday. However, nothing notable was in process, only a single priest celebrating mass at one of the side altars, and placing ashes on the foreheads of those who attended for that purpose, chiefly women and children, in the form of a cross. Not a large congregation was present, chiefly of the poorer class, and not remarkably devout. The interior of this church's architecture is Corinthian, and, though much adorned with gilding and frescoes, is rather tawdrily fitted up. Its high altar, a rather lofty structure, is adorned with gilding and other ornamentation. There is no choir here. This church possesses a dome of considerable height, brilliantly frescoed to the very top. On either side is a row of small chapels, or more properly side altars, which are splendidly fitted up with divers and finely coloured marbles, along with rich gilding. This church does not seem to possess any pictures of merit. No stained glass is here; and it is well lighted. Near the roof is a row of boxes, such as we have described, with glass in front. They extend on one side from the entrance to beneath the dome. The floor here is laid with stone. Though the façade of this church has a row of pillars, it is otherwise completely built round. A flight of steps leads up to it from the street. After this we were shown a portion of "The Royal Palace," which is not often shown to strangers. It is the part where royal visitors reside when on a visit to the sove-

reign of Spain at Madrid. The apartments are all situated on the ground floor, and open the one off the other. They are entered through a large stone-paved courtyard, the entrance to which is nearly opposite the garden in which is the famous equestrian statue of Philip the IV., which will be noted afterwards. The palace looks from this point a widely extending white stone-built edifice, with numerous windows but with scarcely any ornamental work outside. As may be supposed, these apartments are of a fine character, as they are of very considerable size and most splendidly fitted up. The roofs are lofty, and are very richly adorned with a fine fresco in the centre and gilded wood on either side. The walls are either hung with divers coloured satins or silks, or else with tapestry of very high merit, equally remarkable for the freshness of its colours and excellency of the execution of its subject, which is invariably taken from a picture by that well-known Spanish artist Goya. This tapestry is of native manufacture, and the pictures of this artist are seemingly largely copied from. This tapestry is very common in royal Spanish palaces. The floors are covered with splendid carpets of Parisian workmanship and of the very richest pile, as your feet sink into them as you walk upon them. Their colours are as fresh as ever, and contrast well with the other fittings of the rooms. The furniture is covered with the same material, silk or satin, as the hangings, and is in its way quite as splendid. All the chairs are composed of finely ornamental woods. Certain rooms have large and handsome chandeliers, for they are composed of the very finest Venetian glass. In one of the bed-

rooms is preserved as a curiosity the bed in which the present king was born. In one or two of the bedrooms the washing-stand is shut from public view under the form of a desk for writing at. A servant in livery shows the rooms. Never now are the grand saloons of the palace shown to strangers, and as we noted this portion is but rarely shown. Several rooms are in this portion which are used by various officials attached to this palace. They are plainly fitted up apartments with white-washed walls. As it was counted rather cold, a brazier filled with hot ashes occupied the centre of the room, and those standing around it were smoking vigorously.

7. To-day we visited the well-known "Museum of Paintings" of this town, which is usually reckoned one of the chief sights for visitors when in Madrid. In this Museum there is a very large and fine collection. This building is situated in the upper end of "The Prado" previously noted. It is entered from this under a handsome portico. A well laid-out garden separates this building from the roadway of the park proper. It is a wide frontage both ways, but the new entrance is now at the side. What was once the grand entrance is now closed. Ornamental stone carvings are placed on various portions of the exterior of this building. A number of statues of notable Spaniards are placed in front, but they are of rather a poor order. As may be supposed there are a great many rooms inside, but as they are filled with pictures, it would require days, even weeks, to examine them properly. Of the rooms on the lower floor we had only time to give a very cursory examination.

Numerous examples of the Flemish painters are here. The most eminent are those by Ruysdael, Teniers, and Snyders. All three are well represented; but the landscapes of the latter are especially pre-eminent for the clearness and distinctness of their execution. In scarcely any gallery would you see so many fine examples of this eminent Flemish master. Wouvermans is also well represented here. The finest examples of Rubens are up stairs. A number of paintings are of the French school, but they were all of rather the second class; however, there are several first-class examples by that well-known master, Claude Lorraine. Several very fair examples of Vandyke are up stairs, but he is not shown at his very best in this Museum. The numerous up-stairs rooms are for the most part filled with the Spanish and Italian masters; however, neither Juanes or Rebalta are represented here by works of the very highest merit. Though Murillo has many fine examples dispersed through the rooms, his gems are in what may be styled "The Grand Gallery," which will be noted hereafter. The other Spanish masters are quite unknown out of Spain, and are chiefly of the seventeenth century. The only known one is Goya, but his specimens are chiefly portraits, and these are but of the second class. In many other places in Spain he is better represented than in this gallery. Several examples of Andro del Sarto, Dominicheno, and Paul Veronese are dispersed through the rooms, but they are not very noteworthy. The pick of Titian and Tintoretto are in the chief gallery, as were also the greatest works of Velasquez, who ought to have been included among the Spanish

painters. However, in one of the side rooms is a notable picture attributed to Raphael, styled "La Perla," one of the gems of this collection. Though attributed to him alone, it is generally allowed he only executed a small portion of it, and the rest by one of his most notable pupils, Julio Romano. The subject is "A Holy Family"—Joseph, Mary, and the Child. Though this picture is only small sized, the expression of the figures is very fine, the action most natural, the colouring clear and distinct. A landscape occupies the background of this picture, but so executed that the attention is entirely directed on the centre figures. This is not always the case in Raphael's pictures. The landscape here and all the other accessories are of superior merit, only such as are to be seen in the works of Raphael and some of his greatest pupils. The chief room must now be noted, as in it are the great masterpieces of this collection. It is a very large, wide, and lofty room. Several very fine mosaic-made tables, differently coloured, are dispersed through this room. They are all of high merit. Among the numerous pictorial examples here are especially noticeable the works of Tintoretto, Velasquez, and Murillo, but above all is a portrait by Titian—the famous equestrian portrait of the Emperor Charles the V. The action of both horse and rider is here most true to nature; he is represented in full armour, in the yet vigour of his strength, and you would think he was alive, and was to ride out of the canvas. Though this picture is a large one, everything is done almost with the minuteness of a miniature, and all parts carefully finished—not always the case in Titian's paintings, the colouring of which

is not at all gone—and execution is of the highest merit. The landscape portion is also well executed. This may be justly designated Titian's greatest equestrian portrait, and is undoubtedly his masterpiece in this Museum. Tintoretto has several fine portraits here. The expression is very noteworthy represented in the faces of those personages, done entirely as Venetian dignitaries; and to bring out their expressions better, the background is dark. They are mostly full lengths. Velasquez has a number of fine specimens, chiefly family groups of "The Spanish Royal Family" of his day—that of Philip the IV.—done in his very best style, all clear and distinct. The figures stand prominently out of the canvas. One, a group in which a dog appears, is said to be a perfect study in art. The figures are mostly full length, and the pictures are of considerable size. In several a well-done landscape background is introduced. A subject picture by the same artist, styled "The Surrender of Breda," is also hung in this gallery; it is his largest-sized specimen; and though numerous figures are introduced, each is clear and distinct. The execution of the horses in this picture is of the very highest merit. One horse that occupies the foreground of this picture you would think had been newly groomed, so bright is its colour. Murillo has several beautiful examples here, all sacred subjects, and chiefly represent "The Virgin and Child." Their beauty is due to their naturalness, not their sacredness, for it must always be noted Murillo is the most realistic of painters, and his sacred pictures are thus only beautiful women and children. In all the execution and colouring is exquisite, but the palm

must be assigned to this one "A Virgin and a Child," and the other "St. John and the Lamb," which, though small sized, are among the finest pictures in this Museum, and are the best specimens of a small size of Murillo's great pictorial merits you would meet with in any collection.

8. To-day we paid a visit to "The Zoological Gardens" of this city, but they are not worth going to see as they contain very few animals. It is entered from "The Redero Park," off which the chief roadway of it opens. A lion and lioness were the most notable animals here. The former was of large size, but the latter much less. Something seemed to have enraged the former, as he was roaring loudly. Though there are rows of cages all round this garden, the greater portion of them were empty, for the animals seemed to have died. The smell, if there had been a great many, would have been very bad in hot weather, even now, the smell of such as were here was unpleasant. In two of the cages are a number of monkeys, who seemed the most lively of all the animals. In this garden are no birds, neither fish—though there are some small, badly-kept, ponds full of water—nor any marine creature whatever. This garden is small, but poorly laid out, and possesses no artificial ornamentation, as in fact it is a rather barren place. It looks better from the outside, as it is surrounded by a lofty, ornamental, gilt iron railing, and the entrance is within finely done gates of the same material. After this we visited "The Bull-ring" of Madrid, which is much frequented in the season. It stands quite in the outskirts of the town, much beyond even "The Redero Park." As

this quarter is almost in the country, this building stands quite free of houses. A sandy, rather ill-kept road leads to it, through a rough grass-grown level plain. Poor-looking houses, like very inferior cafés, and shops are built at various points along this road. The mountains that surround Madrid can be seen in the distance. This building is a large one, quite modern, as it has only been finished seven or eight years ago. Its exterior, which is constructed of red brick, is in shape exactly like a round ring, or it more properly should be designated "an amphitheatre," and so is the interior, but its sanded floor is like a circus; also there are places within the arena for to let out and in the bulls or horses. Rows of seats go round this building. The upper ones are in the form of boxes and stalls, but the lower ones are only common uncovered stone seats. One side is in the shade, the other in the sun, for, as may be supposed, this building has no roof. The seats in the shade are the most expensive, said to be on grand occasions five francs each a seat. The interior of this building is little decorated, even at the royal box.

9. To-day we went to service at the Royal Chapel proper, which is situated within the precincts of the palace. (It ought to have been noted, in connection with our description of the portion of the palace discussed two days previously, that the walls of the various rooms are hung with pictures. The eminent Dutch masters are well represented, and also there is "A Holy Family," by Murillo, which is an excellent example of his very highest genius, both as regards its execution and colouring.) This chapel is entered

first through the main gateway of this palace, and then up several flights of stone steps, and through numerous ugly-looking and bare whitewashed passages, which had rather a bad smell. This chapel is of considerable size. It is richly adorned with frescoes of a brilliant character and other ornamentation, but, in fact, it is rather tawdry in its fittings. Gilding is also largely used here. As its architecture is after the Corinthian it possesses a dome, which is frescoed to the very top. Three altars are in this chapel. The chief one possesses a very richly adorned tabernacle, which is apparently covered with the finest jewels. Around it are numerous boxes, such as we have described in other churches, where the King, Queen, Royal Family, and attendant Court sit when they attend service at this church. But, as none were present to-day, all the boxes were closed. Above the royal boxes, the frontage of which is quite unadorned, is an open gallery, facing the chief altar. On two of the altars, as service was in progress, numerous tall candles were lighted. A number of priests were present at this service. Seven in number, they first of all entered together and took their seats on a covered bench, facing one of the altars, but looking sideways to the chief altar. They were attired in white silk and scarlet robes, with fur tippets over their shoulders, and black caps on their heads. As they were all venerable-looking men, probably they were canons of this chapel-royal. Three priests officiated at the altar, dressed in purple vestments embroidered with gold, such as are worn during Lent. Several choristers in white surplices and scarlet cassocks assisted them,

but took no part in the singing, which was entirely done by the choir that sat by themselves in the gallery above-noted. This singing was not good—too loud in part and wanted softness. This is said to be a speciality of Spanish ecclesiastical singing. A man led this singing, holding in his hand a baton, which he frequently waved. There was no instrumental music to-day. A high dignitary was present at this service, said to be either Papal Ambassador at the Court of Madrid, or else the Patriarch of the Indies. He was attired in purple silk robes, with a gold cross and chain around his neck and hanging down his breast; on his head was a cap of the same colour. He looked a venerable old man. Two chaplains accompanied him, and sat on either side all the time. Their attire was white silk and scarlet. The position of all three was under a decorated canopy, placed over an embroidered bench, situated on the right hand side of the altar where the service was done. He was treated with the greatest respect, and several of the officiating priests knelt when they approached him. When all the congregation knelt he stood, and the while the former stood, he sat. At one time, before the reading of the Gospel, the book was taken to him to kiss. He took no part, except as a spectator, in this service, nor even on the most solemn occasions removed his cap. A sermon was delivered during this service. The preacher was an eminent Jesuit Father. He was attired in a plain white surplice and black cap, which he wore all the time. Of course, this sermon was extemporary, and lasted rather more than half an hour. It was a very fair one, spoken in a loud and eloquent

tone of voice. He must have had very good lungs to have spoken so loudly. It was specially directed to the dignitary above-noted, whom he faced in preaching. This preacher may aptly be styled "a great gun." A considerable congregation was present at this service. It was a moderately devout one. No seats are provided here, and, consequently, everybody has to stand or sit on the floor. The benches, previously noted, where the canons sat, are the only ones in this chapel.

10. This morning we visited what is designated "The Academy of Fine Arts of Madrid," where is a large collection of paintings, chiefly by the old masters, placed in three rooms, and also in a long corridor, but none of the rooms are of large size, and are quite unadorned. This building is situated in the street leading from "The Porto del Sol" to "The Prado," but it has such a poor entrance, and quite unadorned, that nobody would find it unless they made inquiries where this Museum was. Though the various eminent old masters are pretty well represented here, none of their works, except those of Murillo, that will be noted hereafter, are pre-eminent—very different from those described in "The Picture Gallery of Madrid;" and also, in some cases, their works are in rather bad order, especially as regards their colouring. But the great attractions for visitors to this Museum are, that in two of the room are three Murillos of the very highest merit. Two are in one room, and the third hangs in the chief room, which opens off the one where are placed the two other. This picture is his famous "St. Elizabeth of Hungary." The realism of this work is

most remarkable; for the sores upon the boy's head are most wonderfully done—just like life. The appearance of the boy is not unlike that of Murillo's famous one, now in "The Louvre." The expression of the old woman is quite equal to any of Murillo's best—for such he is very famous. That of the old man in the foreground is equally well done. The expression of the Saint is most charming and benign, and her attendants are all well depicted. The colouring here is rather subdued. All the accessories are well done. The background is entirely dark, and thus the light is entirely directed upon the subject matter. Still, at the further end of this picture there is a landscape part of high merit. This picture is of large size, the largest we had yet seen of Murillo's works in Spain, and hangs lengthways. It is in excellent preservation, though taken by the French out of a convent at Seville, but has remained here since its return from Paris in 1815. This is an excellent example of the realistic work of Murillo. Two other works of this painter are of equal size, but they are not, though perhaps of equal merit, in such good preservation. The backgrounds of both are likewise dark. They both treat of the story of the Roman Patrician, who, it is said, founded the Church of St. Maria Maggiore, at Rome. The first represents the dream of him and wife, the only two shown. It is said a painter never could treat a dream properly, but here Murillo seems to have accomplished it, as this is to the very life. The figure of the little dog lying beside them is of the very highest merit, as likewise the appearance of the sleeping figures. The other depicts the Patrician asking the

consent of the Pope in order to found this church. The finest portion is the landscape part, for the picture subject is so much destroyed that you cannot properly appreciate what would otherwise be its great merits. Both pictures were likewise taken by the French from Seville, but restored here from Paris in 1815. In the long corridor connected with this gallery, amongst a lot of rather rubbish, there is another picture by Murillo. It is "A Crucifixion," but only is shown the figure of the Saviour, with a dark background. But more devotional expression is exhibited here than in many of the works of Murillo. The size of this picture is not large. A few fair Dutch specimens are to be seen in this corridor. In the large business room of this Museum there are a number of portraits of fair merit, but they are chiefly portraits of deceased Presidents ; many of them are by Goya, who is well represented here. His colouring is still very distinct. Then we went up stairs, and walked hurriedly through "The Natural History Museum of Madrid," which occupies the second story. It comprises five or six large rooms. The first two are filled with a large, valuable, and interesting collection of minerals, not only of Spain proper, but those of her American colonies. The others are devoted to natural history proper. The specimens seem well preserved ; and there are various well-executed skeletons, and a great number of skulls. This Museum reflects great credit (owing to the rich variety and good preservation of its specimens) upon the authorities of this Museum, as some say the Spaniards are far behind as regards anatomical natural history. In the afternoon we were

allowed, as a great favour, to enter the building in which "The Spanish Chamber of Deputies" meets. It is situated at the lower end of the street in which is "The Fine Art Museum;" and its main entrance is exactly opposite the square in which stands the statue of Cervantes. This entrance is much adorned with fine carved stone-work. The only room shown was the one where the Deputies all meet together when in the session. Though not now sitting, we are informed the other rooms of this building were just now used for various committee meetings, and therefore were not shown. The one shown, as may be supposed, is a large-sized room, and is very finely fitted up, with gilding and fresco ornamentation. The bench that the Ministers occupy can be easily distinguished in this House, as it has a crown worked upon it, and is covered with green velvet; the other benches have red velvet. Also, in front of it, is a sort of ledge, where there are ink-bottles and a folded-down flap, to enable them to write at when required. All the other benches have no such conveniences. This bench is placed at the right hand side of the seat of the President of this Assembly, which, of course, is raised above the level of the floor, and is much ornamented with carved work. The covering of all the benches in this House seem in good order. The finest fresco here is on the roof, which is really a fine artistic specimen.

11. This morning we were permitted, as a great favour, to enter the building where "The Spanish Senate" meets. It is situated in one of the streets leading down from "The Porta del Sol," but in the direction of "The Royal Palace." The lower end of

the street it stands on opens out close to "The Naval Museum." It happened to-day the whole of the rooms were shown to us, and they are, as our account will show, very grand. This building has such a poor and mean exterior, very different from "The Chamber of Deputies," that you would really think there was nothing worth seeing within. The first shown were those devoted to the use of the President of the Senate, who is always an eminent ex-minister. These are fitted up with the greatest magnificence. The walls are covered with various coloured silk or satin hangings, the floors are covered with carpets of all kinds and of very richest pile. The roofs are adorned with rich gilding and fine frescoes. The furniture is covered with the richest variegated stuffs, and most splendidly adorned in different stained woods. These rooms are several in number, large in size, and remarkable for the loftiness of their ceilings. In one or two the walls are hung with portraits of the former Presidents of this Senate, the greater portion of whom have played prominent parts in former and present Spanish political affairs. Many of them are well executed works of art by eminent Spanish modern portrait painters, but none are known by name in Great Britain. They are of considerable size, clear and well done, especially as regards the accessories. Such as appear in uniform are well represented, with all their orders and decorations. The first-noted are the finest of all the rooms, for the other private rooms here are devoted to the use of the Ministers when attending the House, but, in fact, they are rather poorly fitted up when compared to those of the President. Their only object of

interest is that the walls are hung with several interesting paintings depicting modern events. One of the largest size represents the ex-Queen Isabella crowning with laurel an eminent literary man of her time. This is a state ceremony, and a great many separate figures are depicted—each in uniform and court dress—very distinctly and vividly. Here is introduced a portrait of the Queen's husband—the only occasion we had yet seen any notice of him taken in Spain. Another, of equal size, represents the marriage of the sister of the Queen to the Duke de Montpensier. The meeting-room of this Senate is much larger than that of the Deputies. The roof of this apartment, which is very lofty, is upheld by polished marble pillars of the very finest description. The ministerial bench is covered with the same material, is of the same character, and occupies the same position as in the Chamber of Deputies. But the other seats are all covered with red velvet, and have appliances for writing at in front similar to those noted as existing in front of the ministerial bench in the other House. But here the whole of the seats seem both better covered and in a better state than those within the Chamber of Deputies. The seats, however, are rather more in the form of chairs than that of benches. In this Chamber is the Throne, from which the Sovereign delivers the Royal Speech. Its framework is decorated with gilded work, and its seat and hangings are composed of the richest velvet. It is raised above the rest of the House, and is placed under a canopy, also of velvet, on the top of which is worked a crown. On the same platform, but a little below, are the seats

of the President of this Senate and his assistants, all richly ornamented with carved work. Level with the floor there is a sort of erection like a pulpit, from which the members address the assemblage. This is the ordinary method in foreign Senate Houses. The form of the seats in this room is like an amphitheatre. Between the roof, which is most richly covered with gilding and fresco ornamentation, there are a row of boxes like in a theatre, for the use of visitors—the finest that devoted to the use of the Ambassadors, which has its frontage covered with rich gilding. Immediately opposite it is the place reserved for the general public, which is quite plain. All that has been described is situated on the ground floor, and now we went upstairs to “The Library,” to which you ascend by a most massive staircase of the purest white marble, but covered with the very finest Persian carpet. The steps here are very broad. A large window faces this staircase. It is filled with a design of superior merit, executed in the very finest stained glass of the present day. This library is a very fine and large room, with polished wooden floor, and very lofty in the ceiling, which is decorated with frescoes. It is quite new, for the numerous book-cases placed all round the room are not all yet filled. They are of all nations—English among the rest—connected with Parliamentary affairs. Among them are numerous volumes of the kind known as blue books. At one end of this room hangs a fine picture, representing Columbus discussing his project for the discovery of America with the Spanish Government. This is by a modern Spanish painter, said to be of the name of Cano. This is a fine

composition, of large size, executed with the greatest clearness and spirit. We think it was exhibited a few years ago in Great Britain. Several other pictures are in this room, but none are so fine as this one. As our way home happened to pass the front of the main entrance of the palace, we took the opportunity to examine a famous equestrian statue of Philip the IV., which stands in a small, but pretty well laid out garden, immediately facing this palace. This statue, which is of large size, is of bronze, and is of a fine character. It still retains well its original colour. The horse is here represented in a prancing attitude—in fact, half off the ground, with the fore feet extending far forward. In few equestrian statues is so natural an attitude preserved. The rider, who is shown in full uniform, is also very well done. He is represented in the act of restraining his horse. Around the pedestal of this statue, which is apparently one solid block of marble, there are a succession of well done carvings, in good preservation, representing the most prominent events in the reign of this monarch. They are placed between the actual base of this statue and the figure proper, and they are in bronze. This is undoubtedly the finest statue in Madrid; some people designate it the finest equestrian statue in the world; but it must be noted there are superior ones throughout Italy, especially in Rome and Verona, and also several very fine ones of modern date, by that eminent sculptor Baron Marochetti. Around the entrance of this garden, facing the palace, there are a number of the statues of the kings of Spain of the poorest and most inferior artistic workmanship. They are large-

sized, and are apparently of white marble, but are now almost black, owing to the effect of the weather.

In the afternoon we paid another visit to "The Museum of Paintings of Madrid," previously noted, and now more carefully examined the upper range of rooms. Rubens is here pretty well represented. The picture here most worthy of notice by him is one depicting "The Visit of Magi." Though upon the same theme, it is treated in rather a different spirit from his famous one at Antwerp, and altogether it is rather inferior to that well-known work of art, both as regards its colouring and execution. The size is about equal. In one of the side rooms is Titian's portrait of Philip the Second. Though this is a fine work of art, it is inferior to his portrait of Charles the V., for it seems to have been done when Titian was getting an old man and his powers failing. Still it would be counted a great work by a less eminent painter, and if it was not in the same Museum as his portrait of Philip's father. In the chief gallery hangs what has been designated one of Titian's masterpieces, "His Gloria," but unfortunately it seems much out of order, so bad, in fact, that you cannot at all appreciate its merits. This picture seems little known, and only, with difficulty, can you find out where it hangs. Its size is large; and it is said to have been the last picture gazed upon by the Emperor Charles the V. before he was taken with his fatal illness at Yuste. This Museum contains no statue of note; and the rooms are so numerous that it would require many successive days to examine them properly. After this we went to see a Panorama, which represents "The Battle

of Tetuan," in Africa. This is situated near the Museum, and not far from "The Artillery Museum." It is so well done that you would think the actual scene was passing before your eyes, for everything is painted so clear and vivid. This is a stationary one, and you go round a square platform and look over a railing to see it. It is situated under a roof that looks from the outside like a tent. This Panorama is on the same principle as that of "The Siege of Paris," which was so long exhibited in that city.

12. During the forenoon we paid a visit to another collection of fine arts, where there was said to be a fine and large assortment of modern Spanish paintings, but if there had been they must lately have been removed from this museum. It is said by some that the Spanish ministers holding office, though under the Crown, remove pictures to their own residences and make them their private property. This must have been the case here. This building is situated in one of the main streets higher up than "The Porto del Sol." Only a few pictures remained that had been taken from convents or monasteries. They are, though treating of religious subjects, mostly of a poor character, and are in very bad order. This building is devoted to the purposes of "The Ministry of Fine Arts," and people were continually going out and in. Those entering had very hopeful countenances, but those coming out had the reverse. The walls of all corridors and passages here are white-washed, and altogether, both the exterior and interior of this building, is of rather a mean character. In one of the official rooms, which are only moderately fitted up, and in them as usual

there hangs over the mantelpiece a portrait of the present King, there was a very fine bouquet of fresh flowers placed on the table, which was smelling very sweetly.

It was a strange remark to make, though true, that Madrid, though the capital of Spain, is in fact a sort of imitation of Paris, but before so many improvements had been carried out there as regards its buildings, shops, and squares, for the streets and squares in Madrid, except in the old part of the town, are broad and open, and the exterior of many of the houses are handsome in the architectural sense of the word. Many of the palaces occupied by the most prominent noblemen are very huge-looking and wide-extending edifices from the outside. Scarcely any are adorned with carvings outside, so different from those in Valencia. There are usually interior courtyards, which are planted with trees and ornamental flower beds. A massive gateway intervenes between this courtyard and the street. None of the palaces in Madrid are nearly so handsome or attractive to a stranger as those in Genoa, Rome, or Venice. It is very difficult to get an order to view the interior of any. What is the finest modern statue in Madrid stands in the centre of a small but well laid out garden, which stands exactly opposite the chief entrance of "The Chamber of Deputies." This is one of the great Spanish writer, Cervantes. It is a full-length, and the material bronze, but executed with great spirit. Below are depicted the most remarkable events in his career; these are done in marble, of which material the pedestal consists, with great distinctness and preserving well

its original colour. Many of the squares in this city possess fountains in their centre, but they do not equally play. However, on a certain day the large one in "The Porto del Sol" happened to be playing because workmen were cleaning it. We saw it from the windows of our hotel, which was situated immediately opposite. The water now rose to a great height—more than above the highest floor of the hotel, which was eight stories in height. The volume of water was very great, and its form was like that known in Great Britain as "Prince of Wales' Feathers." The Prado—where, as we noted, the grand occasion for walking and driving in it is now the three days of the Carnival, as on other occasions it is nearly deserted—is well laid out and planted with fine trees, which must provide a pleasant shade during the great heats of summer. Several fountains are dispersed through it, which play continually in the form of flowing water, falling into the basin below, and are decorated with finely executed statues in marble. It may be noted the cabs in Madrid are of a poor character and rather dirty. Though let out to carry three or four persons they can only carry two with comfort, as the front seat is very small, here even a moderately large and fat person could scarcely sit, and besides they are narrow inside and low in the ceiling. They are of the same class as used to be known, we think, in London under the designation of "Crawlers." They go slowly and are drawn by very poor horses, usually only one, though rather heavy conveyances, and rarely do you meet with an open one. The drivers are usually very poorly dressed. It is difficult to get a cab in Madrid as there are so few of them in

this town. "The Porto del Sol" is the chief square in Madrid. People are so continually moving about in it, and so standing about, that it is with difficulty that if you are in a hurry you get out of this square. It seems to be the case that there is a crowd in this square, not only at all hours of the day, but also of the night. Conveyances never cease to go through this square. One of the reasons that there is so much bustle in this square is that eight distinct streets all lead into it. Perhaps one reason why the cabs are so bad in Madrid is that well-appointed, large, and well fitted up horse-drawn tramways run at very frequent intervals through all parts of the city. They seem largely patronised, as they are always well filled, and are a great convenience to visitors. Apparently, they are the chief means of locomotion in Madrid. Their principal meeting-place is "The Porto del Sol." Another square, named "The Plazuela de la Villa," contains a fine palace, which is reported to have been the royal residence before the present one was built. It is now let out in apartments. Its frontage is ornamented with fine carvings in good preservation; also some frescoes in tolerable condition. Here, it is said, Francis the I. of France was confined after the battle of Pavia. An imitation of the famous equestrian statue of Philip the IV. of Spain, executed in the same material, is placed in the middle of an ornamented garden that occupies the centre of this square. However, little or no traffic goes through this square, as there is only one access out of it, and two sides are shut in with arcades around the front of the houses. The Royal Palace in

Madrid, though it possesses an extensive frontage, as we noted, is not a fine-looking building architecturally, as, in reality, it is rather a poor and mean edifice—especially as regards its windows. This building is adorned with few or any ornamental carvings. Still, a rumour, probably with little or no authority, says that the King of Spain of the time thought so much of this palace that he put out the eyes of its architect, so that he might never design a like one. One of the sights most frequently visited by strangers to Madrid is “The Royal Picture Gallery,” for it contains, as we have noted, a most valuable and interesting collection of paintings. Among the other sights in Madrid most worthy of notice are “The Senate House”—though it is but rarely shown—and “The Naval and Artillery Museums,” and also “The Academy of Fine Arts.” The churches are worth nothing. Most of the sights are situated at such distances that you are quite able to reach them with the assistance of tramways. Madrid is the most convenient point to visit “The Escorial” and Toledo from. Unfortunately, while we were in Madrid “The Armeria Real” was closed, for the purpose of cleaning and re-arranging, and consequently nobody was allowed to enter it. It was said to have been in this condition for more than ten months. This shows that in Spain, though this is the finest armoury in the world, things are not done so expeditiously as in other countries. Numerous policemen are continually moving about Madrid, mostly on horseback. When anything goes on, they are stationed at various corners, to keep order and direct the traffic. We chanced on the second day of “The Carnival” to

see in "The Prado," as we noted, upwards of twenty all assembled together at one point—the entrance to it. They were all mounted and wore swords. Their uniform is blue, and they wear cocked hats with white and red feathers. Their commander, who was similarly attired except that he had gold epaulets, directed where to go in two and two along this drive to keep due order. It may be noted the finest private houses in Madrid look upon this Prado. Usually the richest people only occupy the floor of a house. They are very lofty ones. The various floors are all what are usually designated self-contained ones. The shops in Madrid are rather fine ones, but much inferior to many in other European capitals. Also, they are said to be dearer in nearly every article than in most cities. The banking arrangements in Madrid are also on a curious scale. Though the bank belonged to a French company—"The Credit Lyonnais," one of the largest banking firms in France—and Madrid, as we noted, is in many of its characteristics like a French city, the banking hours are only from ten to one o'clock, and even in that short time very little seems to go on, for all the people connected with it were standing about smoking their cigars and not attending to their business. This bank office was situated at the very top of a lofty house, entered from a street leading up from "The Porto del Sol," in fact, up three steep flights of stone stairs. The rooms seemed small and inconvenient. This establishment seemed to have in its hands very little gold, as a person had to be sent out through Madrid in order to get fifty Spanish gold pieces. This bank is very different in its fittings and

arrangements from the establishments of the same Company throughout France, more especially at Nice, where they possess very fine and commodious business premises. There are a number of cafés in Madrid, but even the best of them are rather small, poorly-fitted, and kept in a dirty condition, and never free from tobacco smoke. In one, situated nearly opposite "The Chamber of Deputies," good Bass's beer is provided.

We chanced one day to see in Madrid a grand funeral, at which was present a royal carriage. Its colour was yellow, and in appearance it was like a coach. It was drawn by two horses, and driven by a coachman in yellow livery wearing a powdered wig, and two servants hanging on behind similarly attired and also wearing wigs. This conveyance went first after those who walked behind the coffin. We would think more than a thousand carriages attended this funeral, all drawn by two horses, but with coachman and footman on the box in livery, and there were many altogether very handsome turn-outs. This funeral took upwards of half an hour to pass any given point. The person buried was a Senator, and had also held several important state offices. He was said to have been a Professor in "The University of Madrid," and a notice was inserted before the day of the funeral in the Madrid newspapers that his relatives requested all friends to attend his funeral, from the University to the place of interment.

It is a curious thing, to be noted, that, during all the three days of "The Carnival," the whole of the museums and other places of interest for visitors are

quite closed, also on a wet day every like place is shut. It may be noted, Ash Wednesday is a popular holiday and feast day in Madrid. On this day the common people go to the neighbourhood and make a pic-nic. There is then much joviality and dancing. It is a curious sight, and many of the costumes are very picturesque, as they are composed of such bright colours, so old-fashioned and so primitive, yet so simple, and suitable both for the climate and holiday purposes. It is said to be the best opportunity for seeing the humbler classes of Madrid in ordinary life, and is such a scene as the well-known artist Frith would have delighted to paint. The exterior of the Royal Opera in Madrid, though a large edifice, and said to be finely fitted up inside, is not remarkable—rather poor, in fact, and by no means a fine building architecturally, though adorned with some marble statues of musical celebrities. The climate in Madrid is not just now so bad as has been generally reported, as it was neither so hot in the sun or so cold in the shade. As the streets are always watered there is little dust, nor, except upon one day, was there much wind; for these biting winds that come down from the snow-clad mountains that are near the town, are said to be the great scourge of Madrid. When the inhabitants think it cold they always envelop themselves in their large black cloaks, with which they then also cover their mouths to keep out the cold air. A great many carts drawn by horned oxen are continually traversing all quarters of Madrid. Two yoked together draw them. Mules, but of a large size, are largely used in drawing the private conveyances in Madrid. Such as do so

are beautifully groomed, and kept in splendid order. The most of the tramways are drawn by mules, but these are poor, small, shaggy, ill-kept brutes; still, they go at a great rate, though the cars are always crowded, as is usually the case in the large cities throughout Spain.

The hotel we went to at Madrid, styled "The Hotel de la Paz," was not a very good one. The proprietor, if it was not in Spain, might not be called an honest man, he tried so much to impose on those staying in his hotel, as he invariably charges a whole day for the use of the rooms after the person leaving gives a notice at what hour he is to leave; and as all the important railway trains leave in the evening, thus it is almost impossible to leave sooner, and so a person has to pay an unjustly exacted additional charge; and as our account will show, the charges were dear enough already. This was a very expensive hotel, and little given for the money charged—twenty francs a day each person, everything included. For this only two meals a day were provided—table d'hôte breakfast and dinner—and in fact less was given here at both meals than in many much cheaper hotels. On one occasion at breakfast, a dish, known as bloody puddings, were offered to those who desired to partake of them. They were black in colour, and looked in every respect a horrible dish. This is what he designated a pretentious hotel; a number of waiters were running about in all directions, in full dress, at all times; but only once a day were clean table napkins provided—at breakfast time—and the same had to do for dinner. Still it must be allowed the wine (provided free of

charge during meals) was the best we had yet tasted in Spain, except at Barcelona. Its colour was red. Mineral water, said to be bottled at Vichy, was placed upon the table here, but it had to be paid for extra—two francs the bottle—which was of large size. The wine known as Constantia, was also provided, but it was an extra, very dear in price, and then not good. The breakfast was rather superior to the dinner, as three ample separate dishes were handed round, besides cheese, but occasionally those at dinner were spare enough. Still it must be confessed the bedrooms in this hotel were clean and comfortable, also large and airy. Madrid, it is said, possesses no very good hotels; that is to say, when contrasted with those in the south of France and Italy; as in the latter, the landlord does all he possibly can for those staying in his hotel; while in the former the reverse is the case. This Hotel de la Paz, as we noted, stands in “The Puerta del Sol,” the chief square in Madrid. It has a grand sort of frontage, but its entrance door is rather poor and mean looking. This hotel possesses a porter in livery, whose only duty seems to be to stand at the front door looking out, and doing nothing; still he expects to receive some gratuity when visitors leave. All the hotels in Madrid are reported to be most expensive, the dearest, in fact, of any European capital. It is almost a pity when strangers select Madrid as their first city to visit in Spain, as it has few purely Spanish characteristics, though so rich in art treasures or other objects of interest. Of course a great many people were staying in this hotel; among them a number of Spaniards, probably from other towns in

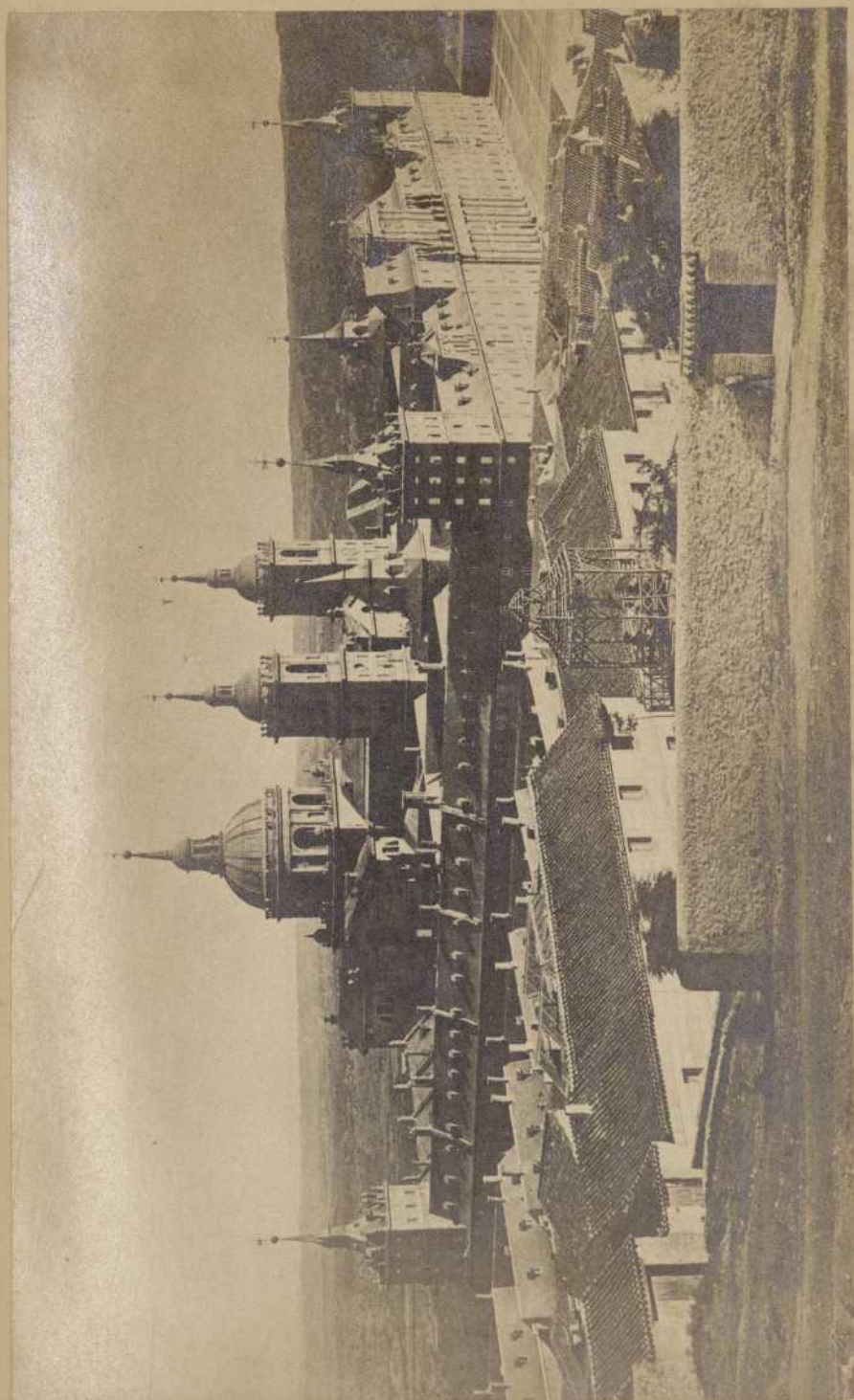
Spain. They talked, and made a great noise among themselves, but were civil to strangers. Pretty often, as a treat, they had oysters among themselves. One, a young man, however, talked very loudly, just roared, in fact, though only engaged in ordinary conversation. You would have heard him all through the room, and even outside of it. It would either have been a very large hall, or else a most tumultuous assemblage, where his voice would not have been heard. He must have either been a sort of a singer, or else an auctioneer, who had such lungs. In Britain he would have been reckoned a first-class toastmaster for public dinners. There happened to be a Russian in this hotel, a native of Finland, who spoke good English, and was a pleasant young man. Unfortunately his seat was next to the loud-talking Spaniard. He hated all Spaniards and Spain, and knew not a word of the language, and was frantic at the noise. A person would have almost laughed at the face he put on when the Spaniard began to talk. Finally, he was so annoyed, that he refused to sit beside him, and fled in disgust to Paris, without travelling farther in Spain. Like the majority of Russians, he was a great linguist, as he knew perfectly both German and French. There were also two young men travelling together, natives of Australia, whose great ambition was to see a bull-fight, and who had seen, they said, so many cathedrals, that they would travel out of their way to avoid seeing one. They were both intelligent and pleasant. There was also a landed proprietor and his two neices, from Leicestershire. He was a large agriculturist, and a great talker, and had written ably on the agricul-

tural depression. He would be a good conservative English rural candidate, if he was to modify his views on county government, which were very advanced, and change his opinions upon entail and kindred matters, which were rather antiquated. He was full of information, had travelled much, and was a pleasant companion in the long and dark journey back from Toledo, for he and his party accompanied us in our visit to that city. We only met the two youths again of all the people in this hotel during our travelling in Spain, as the most of them had finished their journeying, and were on their way home.

CHAPTER VI.

"THE ESCURIAL" AND TOLEDO.

February the 21st.—To-day was entirely occupied in an excursion to an interesting place, designated "The Escorial," deriving its name from the palace of that name, erected by Philip the Second. The route to it was not an inviting one, for the aspect of the country is very bare and barren on leaving the railway station. This is the same station from which those going to the north of Spain, by Burgos and to the French frontier, depart from, and "The Escorial" is a station in this route. As usually the case in Spain, this station was situated in the outskirts of the town, rather further down in the same direction as "The Royal Palace." It was a poor-looking, large, ill-kept both inside and out, building—you get good views of Madrid and its environs. Also the well-known Manzanares, in which, however, at present there was very little water, is crossed by a handsome iron bridge. But then the scenery begins to be of the most dreary description, only bare, barren, wind-swept plains, which are but little cultivated. No trees or even small bushes are to be seen, nor are there any towns or small villages, only detached houses. In approaching near to "The Escorial" several ranges of rather high mountains can be perceived. The situation of this palace, however, is a fine one, as it is surrounded by hills of very considerable height, all rugged, severe, and barren,



THE ESCURIAL

but the lower ground is considerably wooded. The railway station here is poor, small, and dirty-looking, not what you would expect the station at a royal palace, where a very considerable traffic must go on, to be. How well does the exterior of this palace contrast with the surrounding scenery as it looks from the outside one mighty pile, all formed of grey granite and all uniform, seemingly as solid and immovable as the everlasting hills that look upon it. No carving or other decoration here distracts the eye, and the only thing that is not uniform, even in the roof, are the domes of the chapel of this building, for it must be remembered this Escorial was a royal residence, a monastery, and a tomb, all in one. You enter here by a large and stone-paved quadrangle. The first portion of this palace shown is the royal apartments used always by the King and Royal family when they visit this palace, which they often do in the summer. The rooms are all large and magnificently fitted up with the richest decorated furniture of the former century, all in different woods, richly ornamented with mother of pearl, and covered with the very finest silk, satin, or velvet, all of different colours. The floors are either of wood most finely polished, or covered with carpets, after the Persian style of manufacture, of the very finest softness and richly variegated colouring and pile, into which your feet sink when you walk upon them. The roofs are either most richly gilded or else adorned with very finely executed large frescoes. All the roofs are for the most part lofty. The walls are hung with the very finest tapestry, the best we had yet seen in Spain. The execution of this is of superior merit, just

like a picture, and the colouring bright and clear, and not in any respect faded though more than a hundred years old. It is of large size and hangs lengthways. This tapestry is of purely Madrid manufacture, but the art of making it is now lost. You see specimens of it in "The Royal Palace" at Madrid and "The Alcazar" at Seville. Much of this tapestry is copied from Goya's paintings, but is in many respects superior to the originals, but there are other pieces done after some of the most eminent Flemish and Dutch painters, such as Wouverman, but all executed with the greatest spirit. Numerous ornamental clocks are dispersed through the rooms, of the eighteenth century manufacture; and several highly ornamental cabinets, large sized, of porphyry and other materials richly inlaid. In looking out of the various windows you get fine and extensive views of the surrounding country. Most of the windows possess large hangings of different coloured brocaded silk or satin. Very few pictures are here, only the fine tapestry, amongst which ought to have been noted, are pieces of Gobelins manufacture. After leaving these rooms we passed into a very long and lofty corridor, the walls and roofs of which are completely covered with frescoes. As it is so high those upon the roof cannot be well seen, but those on the walls would be very fine if they had not been partially destroyed by names written over them in all directions. This was done by the French during their occupation of this palace at the beginning of the present century, and also by Spaniards during the Revolution of 1868. A battle with the Moors in old times (1431), and the three great victories of Philip's reign—those of St.

Quintin, Gravelines, and Lapanto—are the events depicted here. It was due to a vow made on gaining "The Battle of St. Quintin" that Philip built this palace. The first noted one is the largest and best preserved, at it is said to be an exact copy, costumes and all, of an ancient fresco preserved at Segovia, and reported to be contemporary with the battle on the same subject. It is very well done, both with spirit and clearness. The other three are apparently not so well done; but they are badly lighted and have been much damaged. We then traversed a number of corridors, which connect the palace apartments with the once monastery portion of this building, but the monks have all been expelled, and the only religious use that this place is devoted to is that a portion is utilised for the residence, and combined instruction, of young men preparing for the priesthood. The walls of these are all covered with frescoes treating of sacred subjects. They are all well done, brilliantly coloured, and would be of great interest had they not been similarly damaged like those previously noted. They are all of large size. One fresco, about the best preserved of the whole, is interesting, owing both to the way in which the subject (Noah entering the ark) is treated, and for its superior pictorial execution. The animals here are depicted with the greatest spirit. A cock and hen, also a pair of oxen in a cart, and a dog, all in the foreground of this fresco, are most remarkable for the realism of their execution, not unlike those in the panel paintings by Juanes in the Church of St. Nicholas at Valencia. All the frescoes we have noted were executed by eminent Italian artists of the sixteenth century. The cor-

ridors are all paved with grey granite and are very lofty; the roof and walls are of the same material. They look most solid and severe, well befitting to the purposes of a monastery for which use this portion of "The Escorial," as we noted, was originally devoted to. Here were the cells of the monks, one of which is shown as a curiosity to visitors. It was a bare, white-washed apartment of small size. Now it is used for the selling of various pictorial remembrances of this building to be bought by visitors at a very high price. They are laid out through this room. All the windows in the corridors are small, though numerous, narrow, and high up near the roof. After this we were shown the private rooms of Philip the Second, the founder of this palace. They are three in number, and are very poorly fitted up, for here is no fine tapestry, no sumptuous furniture, no gorgeous hangings, only bare brick floors and white-washed walls and roof. The furniture consists of a moth-eaten table and arm chairs, covered only with leather, very much worn. All the original furniture is still preserved in the rooms, all of which are very low in the ceilings. In the living room is preserved the moth-eaten table on which Philip wrote all those despatches by means of which he ruled the Indies and that portion of Europe possessed by Spain, and startled and kept in terror the rest of it; in front is his time-worn arm chair. Both would be counted very mean in only a well-to-do peasant's house. In the room furthest away from the entrance he died, and it is as wretchedly fitted up as any. From the window here the high altar of the chapel can be well seen, to which his last

gaze was directed, and for that purpose he was conveyed. Thus perished vainly gazing on what may be styled an idol erected by himself, one of the most merciless and bigoted tyrants that ever reigned in Europe. Next we descended some flights of stone steps and entered the choir of the chapel. All that we have described is situated on what may be designated the second floor of this palace, while all the rest is on the first floor. The stalls here are of plain black wood, not much carved, but they contrast well with the rest of the building, severe yet grand. At one end of the choir is shown the seat of Philip the Second, where he always sat every service. It is no more adorned or elevated than the other seats. A door and secret passage is said to have connected it with his private apartments. Several very finely and richly illuminated service books of the sixteenth century, of large size, are placed upon the various reading desks dispersed through the choir. It is situated on a higher level than the chapel proper, and you have to descend some steps to examine it. From his seat Philip was able to witness without moving the whole of the service done below. This choir is not shut up by gates. The chapel proper is a very fine building of large size, and of the purest Corinthian architecture, with a dome which, along with the roof, is covered to the very top with a series of the very finest done frescoes, all in excellent preservation, and of high pictorial merit; but owing to their position you cannot examine them well. The roof here is upheld by massive pillars, all of solid alabaster, polished, and the walls are lined with black and white marble.

The floor is laid with large slabs of black and white marble. The windows, which are all situated high up, are filled with the very finest stained glass, the richness of the colouring of which contrasts well with the otherwise rather monastic gloom of this chapel. In front of the altar screen, which is large, wholly composed of jasper, richly gilt, are two large pulpits, which usually occupy this position, used for the reading of the epistle and gospel. They are formed of variegated marbles of the finest description, and the whole most richly gilded. The altar steps are also of different coloured marbles, and are very broad. The altar here is a massive structure, formed of all kinds of marble, and also richly adorned with jewels and precious stones. Several figures kneel in front of it; they are those of Charles the V., his wife, and his two sisters; also those of Philip the Second, and some members of his family. They are all life size, most splendidly gilt all over, and the whole of the figures are glittering with precious stones and rare and rich jewels. Many splendid ornaments and artistically worked articles for holding relics are on this altar—the whole are of solid silver or silver gilt grandly adorned with jewels. All the numerous side altars in this church are grandly fitted up, but nothing here is tawdry, for everything is suitable, and contrast well with the rest, and the whole is in excellent taste. Many fine pictures are placed above the altars, but owing to their lofty position you cannot examine them properly. This chapel may aptly be designated the finest and richest in Spain. Just below the high altar are tombs of the Spanish sovereigns. To see

these you descend by a very broad staircase composed of green jasper very finely polished. Although there is a double rail on both sides of the stair of the same material, owing to its polish this stair is rather difficult to get up and down. Its commencement is a corridor that connects this chapel with “The Library.” The room where the coffins are is large, and constructed in the usual form of sepulchral vaults. The walls are lined with black marble and gilded bronzed ornaments. But as this place is rather dark, and only a single light is provided, therefore you cannot see it well. This has a lofty roof. Around the walls are niches in which rest the coffins of all the sovereigns of Spain from Charles V. to Ferdinand the VII., along with their queens, who had sons who succeeded to the throne. The coffins looked plain bronze ones, but seemed in good preservation. In another apartment, but not now shown, rest the wives of Spanish kings who had only daughters, and those relatives of the Royal family, who as a great favour were permitted to rest in “The Escorial.” The best known of these is the celebrated Don John of Austria. A new and similar vault for those sovereigns of Spain that are to come hereafter is said to be in the course of construction close to the two we have noted. After returning upstairs we were next shown “The Library,” which is a very large and handsome apartment, with a very lofty ceiling, all most splendidly frescoed. A very large number of finely bound books are here, but they are enclosed in presses with glass doors in front, which are said to be but rarely opened. This room is both a very wide and large one. Up and down its centre are

several very large tables of solid porphyry, and similar materials most magnificently inlaid, on which rest facing the spectator a number of open books, some splendidly illuminated. Some of these are manuscripts of great historic value, old classics of the fathers, and one is said to be an original copy of the Koran. The illumination here is of the very richest and most beautiful description. They are the finest collection in Spain, and scarcely in any other library in Europe would you see so choice an assortment. On the walls are placed several original portraits, done at various periods by Titian, of Charles the V. and Philip the II., but none equal his two great works in "The Madrid Museum." Finally, we were taken to "The Sacristy" and refectory of this monastery, but more properly what were intended for that purpose, but now they are like "The Library," deserted and dust-covered. All the three rooms open the one off the other. The rooms are fine and large ones. The roofs are also frescoed, of quite equal merit, and the walls covered with pictures by the most eminent Italian masters—all depicting sacred subjects, and many of them works of the highest excellency. In "The Refectory" there is one of special merit by Titian—"A Last Supper"—said to be one of his most eminent works. This picture is of large size; but this work, though very well executed, has a want, especially in the face of the Saviour, which here wants both the dignity and the expression which is so often seen in pictures of this kind—such as exhibited in Leonardo de Vinci's "Last Supper," and that by Juanes at Valencia. However, the figures of the apostles are all well done, while dignity and great

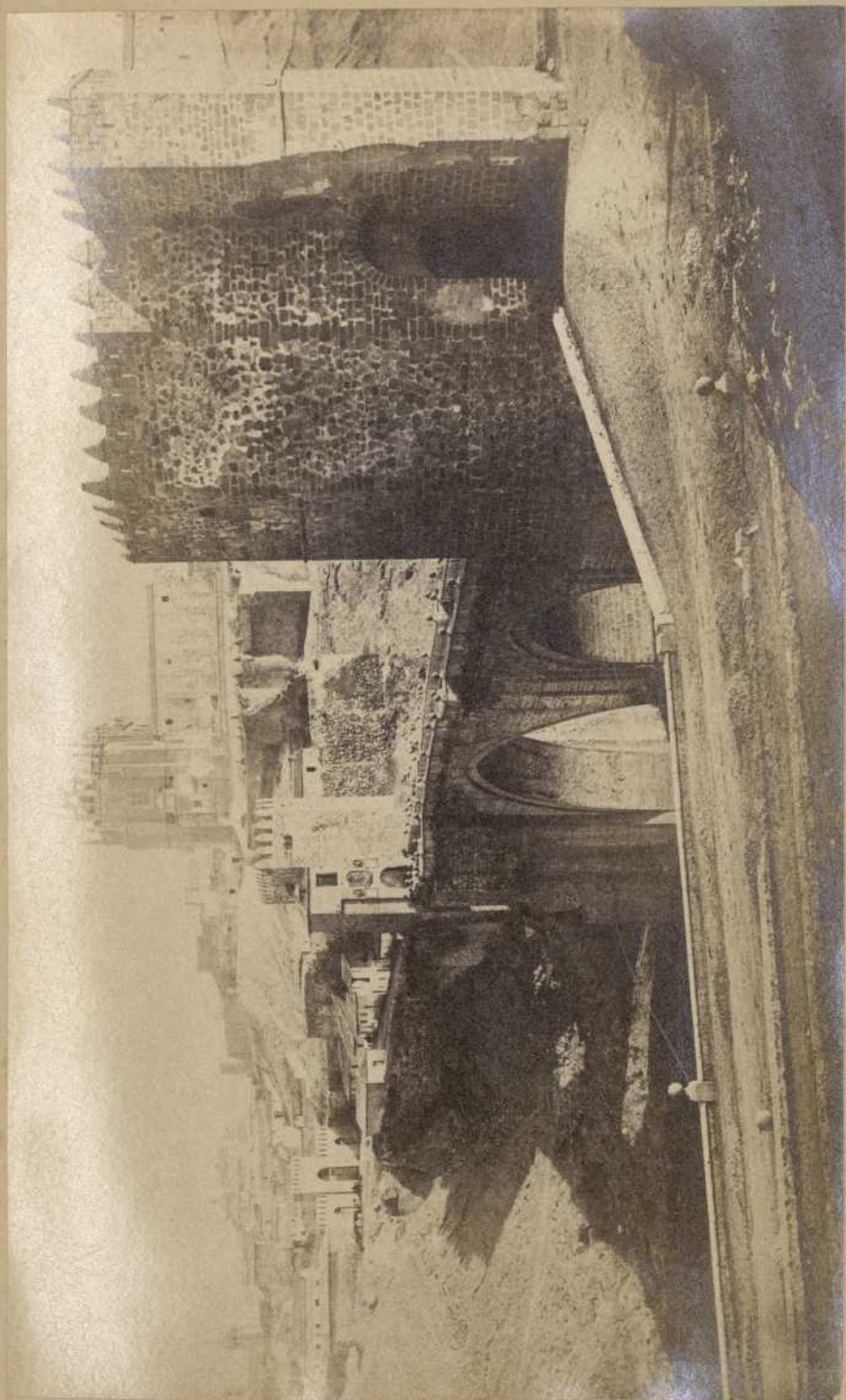
expression is thrown into their faces. The accessories of this picture are all well done. The background is rather dark, but the general colouring is bright and clear. The whole of the pictures in the rooms are well done, with bright and clear execution. The most of them are of large size. Over the main entrance of this palace is a gigantic figure of St. Lawrence, in whose honour it was founded, the material of which is of stone. From the outside, the immense size of this building still further strikes the spectator, both as regards its grey stolidity and also its perfect proportions. The town seemed only a small one, and appears to entirely centre round the palace. It is rather ill-paved, with steep streets and small, low, and mean-looking houses, without the slightest architectural ornamentation. There is a very fair hotel at "The Escorial," where visitors can get plenty to eat and drink of a good quality. Excellent English ale is here provided. But this hotel is only one for a day's sojourn, for it is small, has a bare sanded floor in the chief room, and uncarpeted wooden staircases. At the present time, scarcely anybody spends a night at "The Escorial," for you can easily go to it, see it, and return to Madrid in eight or nine hours. On our way to the railway station, we visited a small palace, named "The Casita del Principe de abaja," which is situated within rather extensive grounds—laid out after the style of Louis XIV.—but had little time to examine them. They are entered by iron gilded gates from the town, and also similar ones shut it from the railway station, as the lower portion of its grounds stretch down to the railway. The exterior of this

palace is not wide-extending or at all ornamented, but is very finely fitted inside with polished and variegated marble staircases, splendid hand-sewed furniture, and all the other accessories of a palace of Louis the XIV.'s time. A number of fine miniatures are placed in the various rooms of this building, but nearly all the rooms are of small size. Several good modern pictures are within this palace.

The return journey to Madrid was exactly similar to the out-going one, except that the appearance of the mountains was much finer, for, as the sun was setting on them, the colouring reflected back was of purple and gold.

Toledo.

To-day was entirely occupied in an excursion to the above noted city. This journey was rather a long one, as it occupied three hours going and the same time returning, for the trains on the railway line to it go very slowly, said to be the slowest of any line in Spain. The first portion of this route is the commencement of the new one that has only been opened this year direct to the Portuguese frontier, and then to Lisbon from Madrid to this capital the railway journey is said to occupy twenty-two hours; but travellers usually join the train going to Lisbon at Cordova, which shortens the journey much. You leave Madrid by another and newer opened railway station than those we have described, still it was a large, ugly, ill-kept, and dirty building—thus Madrid has three railway stations, but none of the first class. It was situated rather towards "The Royal Palace." The aspect of the country



TOLEDO.

between Madrid and Toledo is similar to that near "The Escorial," except that the country looked better cultivated, and there were more trees visible. At a very small and inferior station, what might be designated "A Shanty"—its name is Castillejo—you have to change carriages and enter another train that runs direct from this to Toledo by a branch line. Though the distance is very short this occupies half-an-hour's time. The aspect of the country is now better, for the ground looks well cultivated, and in the distance hills of a very considerable height can be seen; also the river Tagus that flows past Toledo can be well seen. The distance from the station, which is as poor and dirty a one as that noted above, is considerable, and visitors are conveyed to and fro by means of a large omnibus, but open at the sides, which are protected with curtains, drawn by four small and ill-kept mules, who however draw this conveyance at full gallop, though the road is a continual ascent all the way. Though full of passengers it was rather a dirty, falling-to-pieces conveyance. As you enter the town an ancient looking, massive gateway of fine architectural proportions is passed under, and also you cross an equally fine bridge. Both are of the time of the Romans or the Goths. From it you can get a fine view of the Tagus rushing vehemently through a cleft in the opposing rocks, and forming in its course foam-whitened rapids, but calming down soon, and helping to work the picturesque-built mills that line its overhanging banks. It must be noted the town of Toledo has been founded on a lofty rock that overhangs the surrounding country, and surveys an extensive and

well cultivated plain. From the point of the bridge a large building is seen, designated "A Charity Hospital," of ornate architecture, with its many towers and turrets uplifting their heads to the sky. Also here is seen a restored Alcazar, by Charles the V., which looks a picturesque though immense pile of building. The well-known sword manufactory of this town may be perceived in the distance, but this looks when compared with the other two, though even larger, still an ugly building architecturally. It may be mentioned the whole of the streets of Toledo are very steep, rough, and uneven in their stone-paving, and therefore very difficult to walk upon. The first sight we saw was the interior of what was once a Jewish synagogue, probably of the time of the Romans, for its age may be designated, taking into account contemporary events, about A.D. 70. You enter it from the street, one of those leading up from "The Cathedral," through a small and ill-kept garden that is shut in by rather high whitewashed walls. The size of this building, now called "The Church of Santa Maria la Blanche," is small, and it looks rather out of repair, and it is now not used as a church—its walls are all covered with whitewash. After this we entered a little further from the same street, but not separated by a garden, a church designated San Benito, but which was once a Moslem mosque. The interior of this building though small is interesting, as it is, as regards its pillars, an imitation of "The Cathedral" at Cordova, but on a very small scale, and without a dome; for there is here only a single row of pillars, and every portion of this building is covered with whitewash, nor

has any attempt been made to restore any portion of it. Also the altar is very inferior. In this building may be perceived the latticed windows through which the women used to look down on the service below. The exteriors of both buildings we have noted are so built round that they cannot at all be examined. Opposite the entrance to the last described is a small underground shop, where are exposed for sale at an extravagant price specimens of Toledo sword manufacture, but small sized. All seem to be of a very fine temper, for which the swords of Toledo were so remarkable, and due to which the expression is derived, "A Toledo Blade." Still proceeding we came upon a poor sort of doorway, through which we passed, and descended a step, when we entered a most remarkable series of cloisters—those belonging to a church styled "San Juan de los Reyes." The reason of that name was that it was founded by Ferdinand and Isabella as a thank offering for their victory over their Portuguese rival, which thereby gave them an undisputed title to the Crown of Spain. It is said to have been once a very extensive and powerful monastic establishment, and here it may be noted the celebrated Ximenes served his novitiate as a monk. These cloisters, though in very bad order, as the French in the beginning of the century used them as a stable, and otherwise knocked them much about, are interesting, for they are in the style of the very finest and richest of what is designated in Britain early decorated English. The whole is one series of stone carving, most delicately yet firmly done, and all parts are covered with beautifully done emblems of all kinds, but some are rather

grotesque. Many of the pillars are unique specimens of carved work. A great many go to see what are both known as "The 'Prentice Pillars" at Roslin Chapel, and also at Elgin Cathedral; but here in rather an out-of-the-way place is a series of "The 'Prentice Pillars," all quite as well done, and were they only in good order, people would come hundreds of miles to see the cloisters; still though small as they are, they are worth making a journey to Toledo, as the whole contrast so admirably. A small but pretty well laid out and kept garden occupied the centre, in which grew a few small orange trees. After this we went upstairs, and were taken through some of what were once the extensive corridors of this monastery, but they are likewise out of repair, and the best portion has been utilised for "A Museum of Paintings" and other artistic objects. The pictures are said to have been all brought from "The Escorial," but none of them seemed of very high merit, and were in rather bad order; but our time was rather limited for examining them well. Several interesting portraits of eminent men are here, among them one of Ximenes in his monk's dress, and exhibiting much more energy in his features than that hung among the portraits of the Archbishops of Toledo in the cathedral. Various models—several ecclesiastical articles as well as a number of busts—are dispersed through the rooms, which are three in number. Among the ecclesiastical objects the most notable is a large model in marble of "The Temple," which is erected in "The Cathedral of Seville" during holy week. After this we were taken to a gallery situated on the same floor, looking from which we were

able to get a good view of the church proper of this monastery. Though small, its interior is similarly adorned with stone carvings of the same characteristics as those noted in the cloisters. Numerous finely carved stone pillars support the roof. This church is suitably but plainly fitted up, and its altar, which is also of stone, is little adorned. It was from one of the Royal galleries where Ferdinand and Isabella used to sit, when they attended service in this church, that we looked down upon it. They are large sized, and constructed out of stone, which is ornamented with splendid carving. Two galleries are here, one on each side of the altar. The exterior of such a splendid pile, however, is not remarkable, and also it is completely surrounded with buildings. All the buildings we have described are situated at some little distance from "The Cathedral."

The streets you pass through are poor, narrow, and so ill-paved, that the stones are just like to cut the soles of your boots, owing to their sharpness. Many of the houses looked almost in ruins, without glass in the windows, and seemingly almost falling down. Rows of iron bars are in front of the unglazed windows, like as if they were the windows of a prison. These apartments must, at all times, though situated on the ground floor, and rather underground, be very airy. The most of the streets in Toledo are very up and down, and owing to this and the cause we have just noted, are rather difficult to walk upon. In this town the houses seemed very much crowded together. No public garden or pleasure ground seemed visible here, only an open space situated at the farthest and highest

point we reached in our way, like the small quadrangle of a disused fort, overhanging the river and surrounding country. From this you get a rather extensive view of the wide plain lying below, for the most part smiling with luxuriant vegetation; the river Tagus flowing swiftly through it, and the picturesque mountains that shut in the view. Those prominent buildings in the outskirts of Toledo, which we have noted, as seen from the bridge, can be better perceived from this point.

In returning we looked into the Town Hall of Toledo, which is situated above "The Cathedral." Only one room was shown, which is very large-sized and lofty; its roof is upheld by massive stone pillars, quite unadorned, and its walls are only whitewashed. The exterior of "The Cathedral of Toledo" is not very remarkable. Its main frontage wants elevation, as there is a tower on the one, and a dome on the other, which rather detracts from the effect. It would have been much better if there had been two towers here. Also as this building is situated in rather a hollow, you look down upon it, for it does not rise before you when approaching, like so many cathedrals. Not much carved work adorns the entrance doors of this building. Its size looks immense from the outside, but bare and stern-looking—more like a fortified castle than a building devoted to Christian worship, for it is surrounded nearly on all sides by high walls with slits in them, for arrow or matchlock firing. Also buildings extend so close up to it, that you cannot at all see well its exterior proportions; but it must be confessed this cathedral is more remarkable for massiveness than

ornamentation. Both its exterior and interior architecture is pure Gothic, but of a severe type, though in one direction it has a lofty dome. The roof is upheld by very massive stone pillars. The interior of this cathedral is very large, but it does not impress a person so much as in lesser buildings, for it is so much blocked by the choir. The floor is entirely laid with white and black marble, but now rather uneven and worn by age and people walking on it. The whole of the windows of this cathedral are filled with stained glass of the most magnificent description, of all colours, but still harmonising admirably together; the sunlight passing through them, causes the colours on the pavement below to be of blue, purple, and gold. They are all of large size, and though of considerable age, not at all faded. Nowhere in Spain would you see such a superior collection of stained glass windows. The choir here is of very large size, and is adorned with very fine carvings in black wood, depicting sacred subjects, which are done with great distinctness, and the figures stand clearly out of the wood work. The archbishop's throne, which stands at the end nearest the screen, is raised some steps from the rest of the choir, and is much decorated with finely carved work. The entire aspect of this choir is of most magnificent description. At one end of this choir is a lofty screen, and at the other the usual iron gates that shut off the choir, in Spanish cathedrals, from the high altar. The screen is composed of various coloured marbles, but all harmonising well together. The sacred scenes depicted on this screen are all depicted with clearness, distinctness, and vigour. At the end of this choir,

facing the high altar, is a statue of the Virgin, of a poor character, constructed out of black wood, but it is attired in brocaded satin, all covered with splendid jewels and gems, many diamonds among them, all of which glittered most splendidly, and reflected back, in a fine manner, the light falling on them through the grand painted glass of this cathedral. The high altar is a large structure, much adorned with marble and other ornamentation. On it are several fine ornaments, wholly composed of solid silver, or silver-gilt, and adorned with jewels. They are of large size. You ascend to it by a series of broad steps, all constructed out of variegated marbles. It may be noted on the left side of this altar is the tomb of Cardinal Mendoza, Archbishop of Toledo, who plays such a prominent part in the reign of Ferdinand and Isabella. It is a plain unadorned stone coffer, situated high up on the wall, with few or any carvings on it. Two finely fitted-up pulpits of marble occupy either side of the entrance to this high altar. Many of the side chapels of this cathedral, which chiefly extend round the apse, are sumptuously fitted up. In one or two are handsome monumetary tombs, adorned with fine carvings in marble, of an old date; and rich altars, covered with marble, gilding, and other ornamentation. The roofs are all richly frescoed. They are of large size, and have lofty roofs and marble-laid floors; but unfortunately, while we were in this cathedral, as it was the afternoon, the greater part of them were closed. However, in one of large size, was performed (the only place where it is held) the old Mozarabic ritual of Spain, but said in Latin. This was done in the coldest

and most indifferent manner by several white-robed choristers. Really this was the worst and most carelessly done of any of the ceremonies we had yet seen in Spain or anywhere else, as it seemed to be performed because it was the custom to do so, and for no other object. Very few spectators were present at this service. In "The Sacristy" of this cathedral, which is a large but unadorned apartment, are preserved many of the portraits of the archbishops of this See. But they did not seem remarkable productions, as the whole represents one type of countenance, and all the countenances seem to indicate want of firmness, though it is known that among them were such eminent statesmen as Mendoza and Ximenes. Such of the vestments of this cathedral as were shown in this Sacristy were very poor, the worst we saw in Spain, for the colours in them were rather faded, and so was the lace they were embroidered with.

The principal hotel in Toledo, named "The Fonda de Lino," is a poor one; it would not do for a stay. A single day is quite enough, for the feeding is very inferior—the poorest and meanest we had yet seen in Spain—and probably the accommodation is on a par. It is entered from the streets through a large dirty-looking courtyard, and the whole place is impregnated with dirt. On our arrival, a sort of table d'hôte luncheon was served; three dishes were given at it, but no cheese, and black bad wine. The dishes were—fried eggs, pretty good; mutton chops, but so tough that no teeth could masticate them, and fried potatoes, which were the best of all; and pressed meat, which was tolerable. Showing how little was in this hotel,

though the visitors were only six in number, they had, as we wanted coffee before starting on our return, to send out into the town in order to procure it. However, excellent white bread was served with this coffee. This hotel is much inferior in every respect to the one at "The Escorial."

The return journey was exactly similar to the outgoing one, but the major portion had to be performed in the dark, as the daylight ceased shortly after we left Toledo; however, we were not dull, as our companion in the railway carriage was my friend, the distinguished English agriculturist, previously noted, who was a most pleasant and entertaining companion, as he gave valuable and interesting information regarding his travels in various parts of the world, scarcely ceasing from Toledo to Madrid.



THE CATHEDRAL, CORDOVA.

CHAPTER VII.

CORDOVA.

Journey from Madrid to Cordova.

March the 2nd.—The greater portion of this journey occurred during the night, for we left Madrid at six o'clock in the evening of the previous day (March the 1st) and did not arrive at our destination until six o'clock on the following morning—consequently, a twelve hours' journey. This train was an express one—among the few that go in Spain—(it is a continuation of the express from France through Northern Spain to Madrid, and goes on direct to Seville, its terminating point), and therefore it went faster than trains usually do in Spain—about twenty miles an hour including stoppages, but these were not so frequent as usual. Of course, it was dark nearly the whole time, so little or nothing of the aspect of the country could be perceived; however, there was a bright moon at the full. Still, though the moon is much brighter than in our northern latitudes, only from its light you cannot see much. We hope this will be the only journey we take during the night, as it is a pity not to see a new country through the day-time, still it is said this is the most uninteresting route in Spain. The first portion of the way goes over the same ground as that from the station named Alcazar, the junction for those coming from Valencia.

At Cordova.

(We spent four days here, as it is an interesting city, semi-oriental in many of its aspects.)

1. *March the 2nd.*—This forenoon we went to see "The Cathedral of Cordova," which is a most remarkable building inside, as it is the purest specimen to be found anywhere of an ancient Moslem mosque, and that was when the Moors were at their best; for, at the time this building was erected, their original Asiatic savageness had been toned down by their intermingling with European civilization, and also the softness derived from the climate of Spain, and the influence exercised over them by arts and sciences—for then Cordova might be designated the most enlightened city in Europe as regards these—nor had they grown so luxurious as when they built "The Alhambra." It must be remembered, this building, except in its choir, has undergone little or no change since it has come into the hands of the Christians, as all the pillars are still in their original condition. There is a perfect forest of them, in fact—lines upon lines, all extending in different directions, but still presenting a uniform whole. The size of this building is immense, and the pillars, though not lofty, are of considerable thickness, and of the most beautiful workmanship—large, yet slender, and of the finest proportions. They are either of marble, alabaster, or porphyry, and look like they had been polished, and upon them rests Moorish arches. The floor is of red brick, still in its original condition, and it used to be covered with rich carpets, which the Moors were accustomed to bring

with them when they came here to pray. Truly, this building must be often visited to be appreciated properly, for then you see, though there are lines upon lines of pillars, yet you can perceive they are all uniform, and comprise one wonderfully compact whole.

In the afternoon we went a little about this town. It is a rather curious one, with narrow streets, in which are a number of small shops ; but in each of these is a separate and distinct working trade carried on. These streets are rather ill-paved ; still it is possible to walk upon them with comfort—so different from those at Toledo. The chief promenade of this town, like those in other Spanish towns, designated “The Alameda,” is planted with fine trees. From here you can get an extensive view of the surrounding country, which is rather mountainous.

2. This morning we made a rather fuller examination of “The Cathedral of Cordova.” To enter it from the street that runs in front, a tolerably broad one, the widest in fact in Cordova, you have to descend some steps, pass under an arched gateway, and come in upon a large space of paved ground that separates on the side that people usually enter the cathedral proper from the wall that runs round it ; this is planted with orange trees of considerable size bearing fruit. In the centre was a large pond or basin of water, in which gold and silver fish were moving about, but its surface was rather covered with fungus vegetation. At each corner of it there is running water at which people were continually drawing water, and a small fountain continually plays in the centre. Several small playing fountains are dispersed through the orange grove. The

choir of this cathedral was the first object we examined. It is a new introduction since, of course, the days of the Moors, and has been formed after the Corinthian style. The stalls of this choir are of high merit, as they are composed of carved work of the finest description—representing scenes from the Old and New Testaments. The upper series treats of the New and the lower of the Old. Though the whole is very well done, as the figures stand clearly out of the carvings, incidents in the lives of Noah, Elisha, and Jonah are especially noticeable for the realism and distinctness exhibited in their carved scenes. In fact the lower portion of this choir seemed better done than the upper. It is kept tolerably free from dust. The bishop's throne stands at the end furthest from the altar. It is raised some steps above the level of the choir, and has over it a most richly carved canopy. The roof of this choir is also Corinthianised, and is covered with fine carvings. At one end of this is a screen of marble not very remarkable, and to get in here you ascend some marble steps, and the other end is enclosed by iron gates; and railings of the same material extend between it and the high altar, with a carpeted passage betwixt. Side doors are opened through which you can pass to view closely the altar. It is a large structure, entirely composed of variegated marbles of the richest description, and upon it are numerous solid silver candlesticks of immense size. In front of this altar hangs a very large lamp of the purest silver, though now rather faded, said to be the largest in Spain. The steps leading up to this are also of rich variegated marbles. Two solid marble pulpits are on either side of the entrance

to it. They rest upon the forms of bulls, very well carved out of the purest red marble. After this we were shown the finest portion of this cathedral as it was executed and counted so by the Moors. Still it remains in as nearly good preservation as when they possessed it. It was designated by them "The Holy of Holies," as here the Koran was kept. Its size, however, is but small, and its form is like that of "A Sanctuary." A large stone occupies the entrance, round which the Moorish pilgrims used to walk seven times. This is not unlike a side chapel in its situation, and is entered like one of these from the main body of the cathedral. It is so built that a Moor praying in it should face Mecca. The whole of its walls are built of marble, completely covered with writings in Arabic from the Koran, and also various Moorish signs and emblems, such as their favourite one of "The Pomegranate," but so beautifully done, just like lace, and not confused but all distinct, though each piece of this entire carving is so minute. When a light is brought, as this place is rather dark, the effect comes out still better. Overlooking it may be perceived the latticed windows, through which the Moorish women used to view the service below. Another similar erection is in this cathedral, said to be quite as fine, but now, as in the course of repair and restoration, it was not now shown. It looked of rather larger size. It is to be regretted that a considerable portion of the roof and pillars of this building have been whitewashed, which very much detracts from the otherwise excellent effect of the whole. Also at one end several side chapels have been formed, which destroys its otherwise perfect

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proportions. Likewise some Gothic pillars, all white-washed, have been put in here to support the roof. The several side chapels and altars here are all of rather a tawdry nature, and thus detract much from the original simplicity of this building, which, as may be supposed, is very large. Some of the windows are filled with pretty fair stained glass. A peculiar light is thrown on the pavement immediately below due to these windows. Though the greater portion of the floor of this cathedral is chiefly of brick, the portion at and near the choir is covered with white marble.

In the afternoon we walked round the exterior of this building, the major portion of which is surrounded by a lofty wall of a red colour, and as it has slits for the arrows or matchlocks, makes it look like a fortified place. It seemed in some parts rather time-worn. Though of large extent it is quite plain, but a careless observer even could perceive its Oriental system of architecture, so different from that of Toledo. As all buildings are removed a little way you can quite easily observe this wall all around. During this walk we got sometimes fine views of the surrounding country, as this wall is built on high ground. A very prominent object lying below is the large and old Roman bridge which connects Cordova with the adjoining country. It is a very broad one, of a red colour, and rests upon numerous arches. The river it crosses is "The Guadalquivir."

3. This morning we ascended what is known as "The Bell Tower of the Cathedral," although, as usual in Moorish buildings, it is quite distinct from the Cathedral proper, for from here, though now a bell

tower, was originally the place where the cry for the Moslem to prayer was told forth. This tower is like "The Bell Tower" at Seville," also Moorish. This is a lofty erection and rather difficult to ascend, which we did for the sake of the view obtainable from it, as the steps are rather broken and uneven. You enter under the same archway as to "The Cathedral," but turn aside into this tower. At the top there is a broad surface surrounded by walls, over which you look and see the view below. Above your head hangs a numerous but not apparently very powerful peal of bells, which ring every hour and every half hour. From the top of this tower you can get a very extensive view of the town of Cordova lying below, which seems a large, though closely built one, and of the surrounding country, which is one continuous and level fertile plain, till the distant and lofty mountains—which still are by no means barren, but green clothed to the very tops—shuts in the view. Through all this plain, the river, "The Guadalquivir," is winding its way swiftly, yet like a northern river, as owing to the recent rains there was a considerable amount of water in it. On the tops of the mountains are ancient-looking fortified castles or large monasteries. Throughout the town many church towers uplift their heads, but most prominently is visible the massive structure of the cathedral lying at your feet, with its Oriental minarets and domes uprising in all directions.

In the afternoon we saw several objects of interest. The first was a church named St. Nicholas, situated in the lower portion of this town. Though quite surrounded with buildings, its frontage is adorned with

some fine carvings in marble. This church, inside, is of small size and but little adorned—rather tawdry, it may be said, in its fittings. Its architecture is after the Corinthian, with a dome which is frescoed to the top. These are in fair preservation, but the walls are bare and whitewashed. A considerable portion of marble ornamentation is placed about the altar here, of which there is only one. Several inferior pictures are here. The chief interest that attaches to this church is that in it Gonzalo de Cordova, styled the Grand Captain, as he was born in the neighbourhood, was baptized. The original font still remains, but it is a very poor-looking one. After this we went up rather a hill, round a road quite outside the town, from which we got a good view of the surrounding country and of "The Town Cemetery of Cordova," which looked small and ill kept, and passed the parade-ground of the garrison at Cordova, where many soldiers in undress uniform were undergoing their drill, and officers in uniform standing about. Behind were extensive-looking barracks accommodation. The object we had in taking this way was to see the surrounding country in the opposite direction from "The Cathedral," when we also visited a garden close beside it, which is one of the sights of Cordova. This is designated "An Alcazar," for this was the name the Moors gave it when they possessed it as a fortified place, and also laid out the grounds. The remains of the old walls are still visible. This place is on rather an extensive scale, but it is badly kept in order. Many flowers were here, such as roses, tulips, and sweet violets, all in full bloom, though overgrown

with weeds and apparently uncared for ; and a great many orange trees, all loaded with fruit of considerable size and beginning to get ripe. They were tolerably sweet to eat. A great many small fountains were playing here, uprising from the various streams and ponds dispersed through the grounds. They would be very nice, if they were not overgrown with moss and fungus vegetation. A small house is situated in the higher portion of the ground. Though originally Moorish, as it is the residence of the proprietor of this garden, this is not shown. Below its terrace is a large pond full of gold and silver fish swimming about, although the water is rather dirty. The fish here seem very fond of oranges, both the skins and also the inside. When a whole orange is thrown in they fight and eat it up among each other, and likewise with the rind, but when the inside is thrown, though all rush at it vehemently, usually the largest fish gets the whole of it, and then goes away with it in his mouth. As we noted, this place has some remains of Moorish walls in tolerable preservation. Several rather extensive views of the town and the surrounding country, and especially of the old Roman bridge, situated just below—for the river flows near one end of this garden—can be got ; but, as may be supposed, the best views are to be seen from the higher portion of the grounds.

On returning by way of "The Cathedral," but on the opposite side from the usual entrance and "The Bell Tower," we were allowed to enter "The General Prison of Cordova," but only a very little of it was shown—a long, bare, whitewashed corridor leading to

the cells, and a grass-grown yard where were kept various time-worn objects, which they said, the usual story, had been instruments of torture in the time of "The Inquisition." While we were here the prisoners were getting their dinners, which consisted of a horrid-looking mess of boiled beans, apparently flavoured with garlic, and served to them in dirtily-kept tin dishes. This prison is of large size, and said to have been originally built by the Moors. A little further on, we looked into "The Courtyard of the Bishop's Palace, which is situated close beside the cathedral. It looked, though large, a dirty ill kept place. Probably, like "The Alcazar," it would be a pretty place if it was only kept in good order, and laid out with flower-beds ; but, unfortunately, in Spain gardens and other public places, like the courtyards of large palaces, are not kept in good order.

To-day we also looked into a regular old-fashioned Posada or inn, situated not far from "The Cathedral," but in the direction more towards "The Church of St. Nicholas." Here only common people and peasants from the country resort. Within the large courtyard their carts and vehicles were placed, and, opening off this, were the stables for their beasts. Above are the rooms where they sleep, but as they contain no furniture—only bare small rooms with once whitewashed walls and uncarpeted floors—they have to bring their bedclothes with them, and probably they lie on the floor. We saw cooking for the dinner of the people residing in it what they called "A Rabbit," but probably it was a skinned cat, along with vegetables in a dirty dish.

4. This morning we went to "The Cathedral," where service was going on, but of a very poor character. Only three priests took part in it, but they were poorly dressed in purple vestments embroidered with gold. Scarcely any choristers assisted them, and very few, either choristers or priests, took part in this service. The large double organ only played occasionally, and the singing was very poor. We did not, however, stay here long. A considerable congregation was present, but the building was by no means full, and very little attention seemed to be paid to the service. Really, in fact, this service was very poorly done—the most miserable we had yet seen in Spain. The whole of the priests in the choir were only attired in black cloaks. Just as we entered, a sermon was in progress, but it was almost over. From the sounds that went through the cathedral, the preacher seemed to have most uncommonly good lungs. The Bishop (of Cordova) was not present at this service, though it was styled High Mass. The prelates in Spain seem to pay little or no attention to their duties—only live in their palaces, draw large salaries, and take as many presents as they can get. They are only said to do so.

In the afternoon we went to hear the military band play, which it does every Sunday afternoon, in "The Public Gardens" of this town, which are rather well laid out with ornamental trees and shrubs, along with various small fountains playing. These gardens are situated in the outskirts of the town, and near the railway station. They are of very considerable extent; and a fine view of the surrounding country can be got here. Throughout them are a great many seats. They

must be shady during the heats of summer. The band played pretty well, but there was an interval of nearly half an hour between each piece. A very considerable number of people, all well dressed, apparently of the middle class, were sitting and walking about the gardens. All the time, men and women were going in all directions, selling water in large jars, sweetmeats, and ripe sugar-cane for sucking, and beans, which were white in colour. All these articles seemed to be bought largely, not only by the children, but also by the grown-up people present. A winding road goes round the gardens. To-day it was tolerably well filled with conveyances belonging to the aristocracy of Cordova. Several were of a handsome character, drawn by two horses, with coachman and footman in rich livery on the box. Others were drawn by mules, but though much finer than what we see in this country, were inferior in their grooming and equipment to those noted at Madrid. The majority of the carriages here, however, were closed ones. Two mounted policemen, attired in the same fashion as those at Madrid, were stationed at the entrance to this drive, to keep order and direct the traffic. Probably there would not have been such an assemblage, both of those walking and those driving, if to-day had not been very fine and warm, and the sun very bright. Scarcely any riders were present, and not many of the white horses known as "The Andalusian Breed."

Cordova is a curious old town, with narrow and rather ill-paved streets. There a curious custom in Cordova, that is to drive the laden donkeys all along the pavements, and frequently you have to go off the

pavement and into the gutter to let them pass. It is rather strange, when you are about to turn down a street, to see a donkey's head meeting you on the pavement, and this is the first of a long string of them, all going the one after the other, and the driver last, urging them on. Frequently they are laden with charcoal, and if you did not quickly go out of the way, what may be designated in Cordova "The higher animal, Mr. Donkey," as it occupies the pavement, would knock you down, and as it is, your clothes, as the street is so narrow, are soiled with the charcoal. Cordova is a regular example of an old Moorish city in its best aspects, for most of the chief houses are entered from the street through a well laid-out orange grove, in the centre of which plays a small fountain. Around it goes an open gallery, off which the living rooms open. An iron gateway separates this courtyard from the street, looking through which you see it. This courtyard must be cool and pleasant in the heats of summer, with the ripe oranges falling into their mouths, and the sound of rushing water from the fountain. Here they usually take their meals, when the floor is spread with rich carpets, and what are known as divans are placed round the walls. It is said that during the height of summer, when the thermometer is about 80 in the shade, awnings are drawn from house to house, across the street, which consequently are quite cool, as all the light is excluded, and the streets are thus semi-dark. The public walk of this town, styled "The Promenade of the Grand Captain," is a fine and broad one, with a double row of fine trees in the centre, and on either side of the street

a line of large, lofty, and handsome houses, with stone-decorated frontages, all standing in their own well laid out grounds. This is the new quarter of Cordova, and many of the houses are only in the course of building. This roadway leads down from the commencement of the old town to "The Public Gardens," near which, as we noted, is the railway station, a now rather important and busy one, as Cordova is on the main line from Madrid to Seville, also to Malaga and Granada, and the chief junction of the new route to Portugal.

As may be supposed from our account, the natural situation of Cordova is a fine one, as it is surrounded with lofty mountains, all green clothed and picturesque in their aspects, and past it flows a large river. Many small shops are dispersed through this town, where, as we noted, various trades are carried on, and as each is open you can see the inmates apparently working very hard. As they are below the level of the street you have to step down to get within. The whole are small and look mean and dirty. It happened one day while we were in this town rain fell very heavily, for it was a thunderstorm, and the streets were almost impassable as they were for a short time flooded. In the streets there are no what we call "gutters," and the rainwater consequently flows down through the middle of the streets. There are small openings in the stone paving to let the rain flow off below, and when there is a great rain these openings are apt to get choked, which was the case to-day. The cathedral is the chief attraction for visitors to Cordova as it is quite unique in its way. No such perfect specimen of Moslem workmanship

exists probably anywhere, and at any rate not in Europe. It deserves to be well and often studied in all its aspects; but it is to be regretted, for their own sakes, visitors only stay a few hours in Cordova and then rush on. However this town, exclusive of this attraction, is an interesting old one in the best antiquarian sense of the word, as all the buildings are in good repair and showing their original Moorish greatness, but not in ruins, poor and mean-looking like as in Toledo. It is a very clean town—the cleanest taken all in all, it may be said, we had yet seen, or, except Seville, did see in Spain. All the streets, except “The Promenade,” are on the same scale, none wider or narrower than another. While we were in Cordova it happened that rain fell heavily during a portion of the first two days, but on the second especially, for there was, as we noted before, a thunderstorm. Also, though natives of Britain would reckon it warm, the feeling of the air was counted by the inhabitants rather cold for the season of the year.

The hotel we went to was named “The Hotel Suiza.” Though there are other two hotels in this town, situated on “The Promenade,” they are said not to be good, and are entirely frequented by Spaniards. This is the only one in Cordova for non-Spanish visitors. In this hotel everything was well managed and arranged, and not dearer than the most of those we have noted, except at Madrid—fifteen francs each person, everything included. The food was good, ample, and well cooked, but the wine provided for dinner use was very bad, not drinkable in fact, and so you pay extra. It was thick black wine, like that

noted at Tarragona, and had an unpleasant taste. In respect to its complete cleanliness this hotel was better than many in Spain. The staircase leading up to the bedrooms was entirely built of white marble, and so was the entrance hall. But this hotel stands in rather an out-of-the-way part of the town and facing a narrow street; however, the direct road to "The Cathedral" leads down from it. Only on one occasion was the table d'hôte here much crowded with visitors, chiefly on their way north, but on other days there were not more than sixteen present. We met here again the brother and sister whom we met at Valencia. They had come from Alicante direct by rail, for they sailed from Valencia to it upon the day before we left the latter town. However, there is a "*habitué*" in this hotel, who always sits at the top of the table. Though resident engineer of the line at Cordova, he is an Englishman of the familiar name of Mr. John Routledge, but owing to his long residence he knows Spanish perfectly. He is a great talker and well informed man, and ready to supply visitors with his valuable information concerning Spain and its customs. He is said to know all about every British visitor staying in this hotel. He is really a great acquisition to the company at this table.



MALAGA.

CHAPTER VIII.

MALAGA.

Journey from Cordova to Malaga.

March the 6th.—This route, though rather a long one, was the grandest we had yet gone through. On leaving Cordova you traverse the flat plain in which it stands. But this was the best cultivated we had yet seen in Spain, and extensively planted with olive trees, as in fact there were perfect groves of them. But the soil here seems of rather a thin character, as it is often washed off by the great rains, and also blown away by the winds that often blow across here with the greatest violence. Always you are going down, and as you do so the ground rises on either side of the line. Such is the aspect of the country till you reach a station named Bobadilla, which is, though the place where the trains go off in three directions, namely, to Malaga, Grenada, and Seville, a poor, dirty, small, ill-kept place; but building operations were slowly in progress. After leaving this you enter upon the grand portion of this journey, still always descending, as now the train passes close between the most precipitous mountains, every one of a different and most picturesque aspect, almost shutting out the sky by their height, and standing like giants in their sterile serenity. The most of them are bare of vegetation, and down their sides are rushing foaming streams, which all go to augment the swift-flowing river that traverses this

district, sometimes on one side of the line and sometimes on the other. Apparently landslips have occurred here, which are now completely covered with fresh and green vegetation. So close are the mountains that sometimes you think you will never get clear of them. This portion of our journey was really Alpine, but on the grandest scale. Of course no towns, villages, or houses are here, and the train does not stop till through this mountainous district. In looking back you can see the line of railway winding round and round among the mountains. As may be supposed, a considerable number of tunnels are passed through here, but as none of them are of long duration the view is little interrupted. It must have been a great expense to construct this portion of railway, as the whole of what we have just noted had to be cut by hand-labour through the native rock. On reaching the level ground that lies close to Malaga the aspect is quite different, for here all this district is like a garden in its aspects of cultivation, and though only the month of March, all bright and fresh, and everything full grown as in the height of summer in Great Britain. Here are grown great quantities of fine oranges, and there are numerous plantations of sugarcane. Lofty palm trees frequently uplift their heads. This train arrived at Malaga quite up to time.

At Malaga.

(We only stayed here two days, as there is little to see and also an uninviting town.)

March 7th.—This morning we visited "The Cathedral of Malaga." It is situated in one of the narrow

and side streets leading up from the roadway that goes round the harbour of this town, for, as all know, Malaga is situated on the sea coast, and is a commercial port of some importance. But the exterior of this edifice is so built round that you cannot at all examine it. The main entrance is up a sort of double staircase of stone. The interior of this building, though large, looks poor, as the walls are completely covered with whitewash. The architecture of this cathedral is not unlike that of the church in London designated St-Martin's-in-the-Fields. The choir here is not remarkable. The stalls are formed of black wood, rather poorly carved. As usual the bishop's throne is raised above the rest. It is a large structure, much ornamented with carved work of the same description. In front is a desk composed of different coloured marble for him to rest his book upon when reading. The high altar here is large, and is much adorned with various coloured marbles of a rich description. The covering of this altar is in the form of a tabernacle of pure white marble. In front of it hangs two lamps of solid silver of considerable size, but their colour is now rather faded. The entire floor is laid with black and white marble in good preservation. This building possesses a lofty dome, which is frescoed to the very top. The roof is also lofty, but undecorated. Many of its side chapels which go round the building are rather sumptuously fitted up, though none are of large size, with marble and other ornamentation. Several rather fair pictures are dispersed through this church, also several groups of statuary of fair merit, executed in white marble, are also here. Not often in Spanish churches

do you see specimens of statuary. There are said to be several copies of Murillo's works in this cathedral, but none are after well known works, and are only fairly done.

In the afternoon we obtained permission to see through "The Chief Sugar Manufactory of Malaga." As it was situated in the outskirts of the town, we had to drive to it. The drive to it was not an inviting or pretty one, for you have to traverse a number of dirty, narrow streets and lanes, till you come to the open country, where there is a succession of sugar-cane fields, with an occasional palm tree interspersed. The sugar-cane plant has rather a wavy appearance at the top, but below it is like a large-sized ordinary cane. As it was the season, great quantities of it were being cut down and taken to the manufactory to be crushed. As may be supposed, this sugar manufactory emits a great smoke; and also next to its premises is the largest iron foundry in Malaga, which, as it was in full working order, did not improve the prospect. Close to the manufactory proper is a row of small houses, in which the workmen employed at it live. They are usually two storeys in height, and seem comfortable enough houses. All the various operations that are required to make the juice into, were civilly explained to us. First it is extracted from the ripe cane, which is thrown into the machine, which crushes it, by hand-fuls. The juice rushes out below, in appearance like dirty water, and the stalks remain, which are then dried and used for fuel in this manufactory. This liquor then undergoes various refining processes, and the refuse is taken away from it; and next it is clari-

fied and placed to dry, which finally brings it to the condition of regular sugar. However, little of this here is fit for loaf-sugar, for the most of what we saw was of rather a brown colour, and is said to be only used for the most ordinary domestic purposes. The refuse of this juice is reported to be, after this, used for the manufacture of spirits of wine, which are then said to be mixed with the ordinary wines of Malaga, that are imported abroad. All the rooms were kept at a very high temperature, almost overpowering, in fact, and consequently the workmen going about had to move about very thinly clad. It is said the sugar made here is only used in Spain, not imported. We were also informed that unless very heavy pecuniary bounties were bestowed by the Government to encourage its manufacture, none would be made in Spain, for the cultivation of the sugar-cane is not so far forward that it pays to make sugar without Government assistance. Even at Malaga the cane has not been brought to such perfection that the sugar made from it can at all enter the market in competition with West Indian, Australian, or even South American sugars; however, improvements are in progress to make it better, and if only a right start was made, the south of Spain would probably, for its extent, be one of the best sugar-producing countries in the world, and revive its old reputation for sugar-growing in classical times. Considerable improvements were in progress within this work, and a large new engine-house had just been finished. The whole of the buildings are on rather an extensive scale. This manufactory is said to have existed twelve years, and belongs to an English firm.

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2. To-day we paid a visit to "The Harbour" of this town, but it is not a very large-sized one, only an open unprotected roadstead, with a pier at one side running out into deep water, though there is a paved quay running round it; nor were there many ships lying in it, chiefly steamers, but none of them are of large size, for owing to the depth of water not many are able to get in here. None are able to lie inside except at the long pier above noted, and consequently goods must be conveyed from the side of the quays to and from the ships by means of boats, which must thus much increase the expenses of those trading to this port. This harbour is much inferior both to those at Barcelona and Valencia, and even in accommodation to that at Tarragona. That of Cadiz is also on the same scale, but rather more extensive than that of Malaga. Very little appears to go on at this harbour considering the ostensible trade of the town. The ships were seemingly by their flags, of various nationalities, among them one or two Swedish, but remarkably few British or French were here in comparison with the other Spanish ports. At the pier a small ship of war was lying. She was a steamer carrying only one cannon, and probably was used in the Spanish Preventive Service. Only a few sailors were moving about her. It may be noted that on the previous day a ship of war of considerable size was lying outside the harbour. She was a steamer with a black funnel, was three-masted, and had very cross yards. She did not appear to carry many guns. Her description would be that of "a Corvette." During the morning several boats were lying round the ship, but in the afternoon

they were all taken on board, and this ship now departed. The Spanish flag was flying at one end of it. Some improvements seem in progress at the end of the pier above noted, which is rather a long one, and apparently well built of stone. It is said the harbour of Malaga is to be much enlarged, but according to the expedition there seems to be with this work, it will be a long time before any material results appear. A number of men were engaged at the end of the pier in putting up by hand labour a single large stone, but many more were looking on idle, and as there are a great many here it will be years if they go on at this rate before anything is accomplished. Of course all the stones must be removed before building operations can be commenced. A steam dredger of considerable size appeared to be working outside the harbour proper. It is said this improvement work is in the hands of an English firm, but really if so their workmen ought to be better looked after and go on faster. From this point a pretty good view can be got of the town, but especially of "The Cathedral," which looked a massive and rather handsome building. In fact it looks much better from a distance than near at hand. The general aspects of the town can also be well seen from this point. It seems a large and closely built one, but there are no prominent buildings except "The Cathedral." The lofty mountains that lie near the town shut in the view, and up to their base extends a fertile and most luxuriantly cultivated plain. As may be supposed, the mountains are of the most picturesque character. It is from the small fort, in which numerous guns, but now worn out and useless, were mounted,

that this view can be seen best. On the other hand, the sun was shining brightly all over the far-stretching sea. As this pier is well paved, the conveyances are able to go almost to the very end of it. The roadway round this harbour is also well paved, so different from that noted at Barcelona, and thus people are both able to walk and drive along it with comfort. Numerous small fishing boats were lying in and near the harbour. Near it nets were drying, and red-shirted fishermen were moving about. A considerable quantity of all sorts of fish is reported to be obtainable at all seasons at Malaga. Just now great quantities of the fish styled sardines were being taken by long nets, which they drag along the edge of the sea. After this we visited one of "The Chief Wine Stores of Malaga," which was situated in the very heart of the town, but it was not on a very extensive scale, only two vaults of considerable size quite full of casks. We were very civilly allowed to taste several sorts of the wine here, all taken off the cask. What we got was two kinds of sherry of a fine quality—Madeira, Muscatel, and Lagrima—all of high merit, but the latter is rather sweet for the English palate. The Madeira was quite equal to that from its native island. All the wine here is kept in cask, none bottled, for exportation. They are all native wines, and only require to be better known to be more valued.

Malaga is not a very nice town to visit, except for its climate, which, however, was rather hot, except as regards invalids, for natives of North Britain. The streets are narrow and ill-kept, for, in fact, they are so dirty that they have a bad smell. No fine houses or

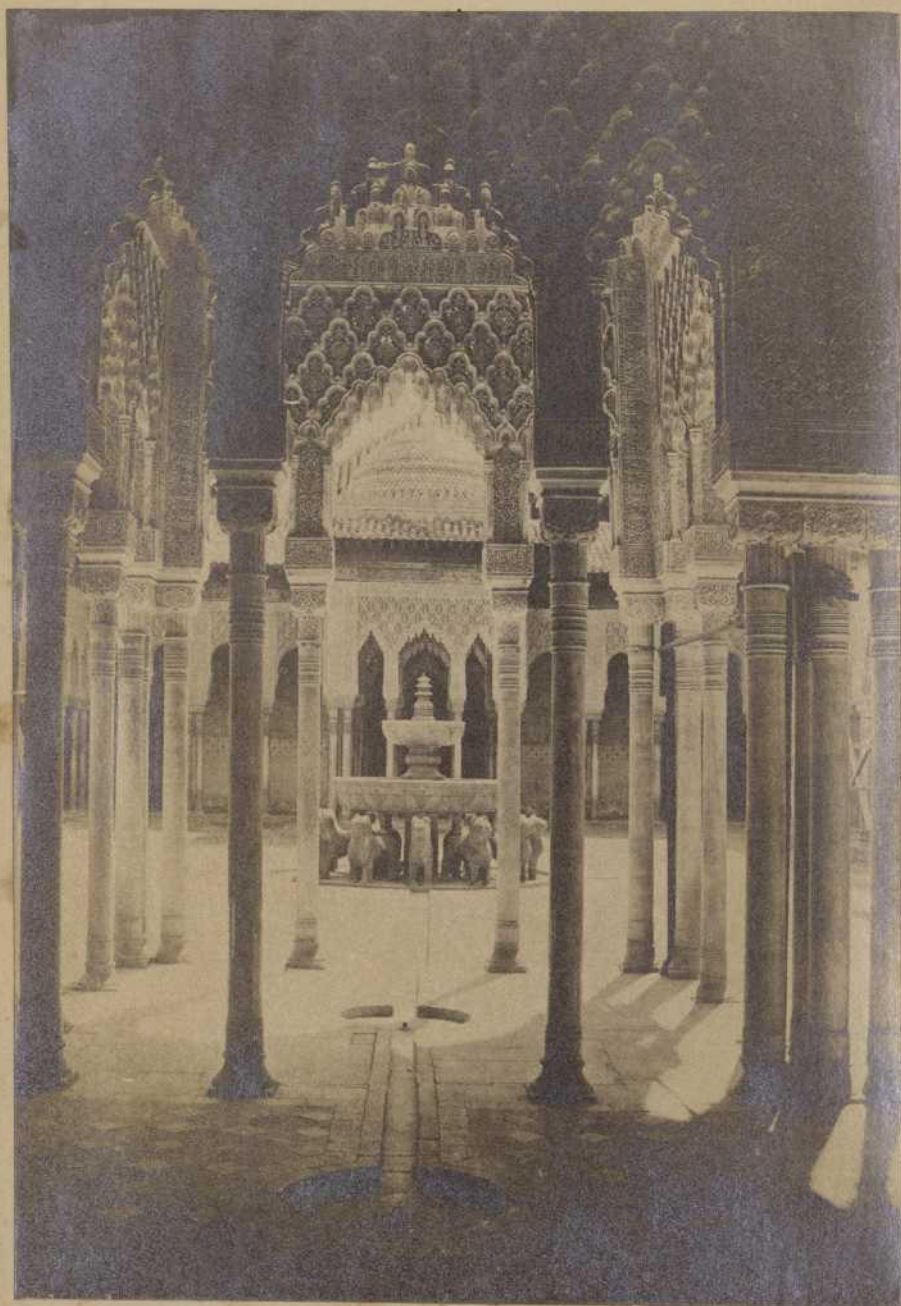
extensive pleasure grounds are in this city. The really only open space is "The Alameda," which, however, is rather bare, with only a row of not lofty trees on each side of the roadway, and a small fountain at one end. The public promenade of this town occupies the centre. At various points along it are placed seats and chairs. The best houses in Malaga are situated on both sides of this walk. Malaga is entirely a business town; but it is one in the Spanish sense of the word, not the British, for there is little bustle or hurrying about it, but more like in its aspects an English cathedral town; nor are the streets crowded with the traffic of commercial activity. The banks are only kept open from ten to one o'clock each day, and none of them are large, fine, commodious, or convenient-looking edifices. The roadway round the harbour is the most open and airy of any about the town. What is known as "The English Cemetery" is said to be worth a visit, for it is both well laid out—with all the semi-tropical shrubs and plants—and well kept in order. There is a shop in Malaga kept by an English firm—Hodson is the name—where all sorts of English goods are procurable for sale at moderate prices. Good bottled English ale is sold and drunk in this shop. It is situated in a side street, close to one side of the hotel we stayed at, the main frontage of which faced "The Alameda." The cathedral is the only church worth visiting in Malaga, and as our account shows, it was one of the poorest we had seen in Spain—in the cathedral sense of the word. Its architecture is very corrupt Corinthian, and the date of erection is modern. As we noted, the climate of Malaga is the chief attrac-

tion to visitors to it, that is to say, those who are to make a long stay ; for, though it was only the 8th of March, the weather was like midsummer in Great Britain. It was not the sun only that was hot, but it was also very warm in the shade, and there was no wind. So warm was it, that at mid-day you had to keep in-doors, as you could not walk about with any comfort, but even with danger. Snow and frost must be at all times quite unknown in this place, for the slightest frost completely kills the sugar-cane, which, as our account shows, has here reached a very considerable height. The climate of Malaga must thus be quite as warm as Southern Australia. It must be a very good one for those suffering from pleuromonic complaints, but, unfortunately, it is a difficult place to reach, for either you must come from England by sea (and there is no good line of steamers to it—what is known as the Hall's Line is the best, but still their steamers are more adapted for trading than passengers), or take a very long land journey—three days and three nights—from the frontiers of France. All these difficulties got over, still there is only one good hotel in the town, and even it, as our account shows, is not first-class, nor are there any amusements in the town. Thus it will be seen, even with its climate, Malaga will never be able to compete with the favourite winter resorts for invalids and those accompanying them, that are so numerous in the south of France and Italy, in any respect.

The hotel we were at, though the best in the town, was not a good one. It was designated "The Fonda Alameda." The rooms were shabby and dirty, and so

was everything else about the house, except the feeding, which was ample and good, and the wine given along with the board, which was the best we had yet tasted in any hotel in Spain. Two kinds of wine were provided here—one a white wine, which was excellent, and tasted not unlike dry sherry; and a dark wine, also good, not unlike to claret of fair merit in appearance and taste. Malaga, as our account shows, is a great place for wines, also for fish, plenty of which was amply provided at all the meals. A small fish, like sardines, but styled “Baccaronies,” was often served, and also at Granada. They were well fried, and you liked them very well, till, by their frequent reappearance, you got tired of them. The charge in this hotel was the same as in the others, fifteen francs a day, everything included. There was a grand-looking marble staircase, leading up from the entrance hall of this hotel, which was also paved with white marble. The steps of this staircase were very broad. It would have been better at the time if money had been set aside for furnishing better the bedrooms, which require it much, and also putting new paper on the walls, in place of making such a grand entrance, all for show. We did not happen to meet many people here. The brother and sister previously noted, had travelled in the same train with us to Malaga, but we left them in this hotel, as they intended to stay some time, for the sake of the climate. Also we saw here again some people we had met at the hotel at Madrid, but they do not call for much remark. They were pleasant. On the day of our leaving, a clergyman and his wife arrived from Alicante by sea. He had been a vicar at

Windsor, but had resigned, owing to bad health. His wife was a lady of title. Both were very pleasant and agreeable, when we met them again in the same hotel at Granada.



THE LIONS' COURT, GRANADA.

CHAPTER IX.

GRANADA.

Journey from Malaga to Granada.

March the 9th.—This route, though one of considerable duration, between seven and eight hours, was interesting, for the latter portion passes through the historic Vega of Granada. The portion between Malaga and the junction station Bobadilla, was fully described on 6th inst., but to-day the country looked quite as fine, if not finer, as it was bright sunlight in place of the descending shades of evening. Though it was up hill nearly all the way, the train went almost as fast as when descending. But after the junction, it was an ascent all the way, for though the aspect of the country was a sort of rolling plain, still our destination was much higher than Bobadilla. Often the mountains lay stretched out on both sides of the line, and had many and picturesque shapes. Occasionally ancient-looking towns, all perched on the top of precipitous heights, are passed, all of which have played their parts in the long and sanguinary wars between the Christians and the Moors, for the conquest of Granada. Loja was the name of the largest of these towns. The aspect of the country is now of the plain order, and it is very fertile—all one mass of luxuriant vegetation—and besides is pretty well wooded. Several fast-flowing rivers traverse this plain, but as there had been very little rain falling lately, they were almost dry.

Before this journey was nearly ended, the sun had set, and darkness was coming on, but the night was clear, and the stars were very bright, though there was no moon. Though a great many stations were stopped at in this route, the train kept a good rate of speed all the way, and arrived at Granada quite up to time.

At Granada.

(We stayed ten days at this place, for "The Alhambra" is a most interesting object to examine fully).

1. *March the 10th.*—As may be supposed, we to-day first visited "The Alhambra," which is the great attraction for visitors to this place. The road to it, that was to say from our hotel, was through an avenue of fine trees, which must make it, when the leaves are out, very pretty, but now though lofty and stately-looking trees they were rather bare. The ground beneath is plentifully covered with underwood, among which were growing many wild violets of tolerable size, and had a very nice perfume, and the flower known as "The Periwinkle" all in full bloom. Many small streams, chiefly in the form of waterfalls, were rushing down here all full of water, said to be derived from the snow melting on the mountains, which it does during the spring, but the highest range of mountains here is covered with perpetual snow. On our arrival the hills were covered almost entirely with snow, but before we left, as the weather was warm, it had very considerably decreased. An ascending walk leads to "The Alhambra" proper, with trees on the one side and a line of fortifications on the

other, and more properly it should be designated the wall that used to surround the ancient-looking gateway beneath which you pass to enter the grounds of the palace. Opposite it is a lofty tower, though now rather out of repair at its base ; but in the upper part people live. This tower arches over an old gateway, which was the original and chief Moorish entrance of "The Alhambra," when it was designated "The Gate of Justice," for here, as usual in Oriental palaces, the sovereign sat and dispensed justice. On the outer front of this gate may be very distinctly perceived the carved representation of "A Hand." The proper meaning of this symbol has never yet been settled, but it is now generally thought by the best authorities to signify in Arabic true and correct justice, and to remind the person sitting beneath of the fact. A representation of "A Key" is said to be carved in the inner gateway, but it is not now visible. There is also another symbol with the same meaning. But, according to the legend, these are magic symbols, and the Alhambra will exist till the hand grasps the key, which, as they are far removed, it will never do. Likewise, according to Washington Irving's delightful "Legends of the Alhambra," below this tower dreams away the famous magician who possesses the book containing the wisdom of Solomon, and will do so until the hand grasps the key, and all the surrounding buildings fall in ruins to the ground. Still you can perceive when passing under this gateway its great height and original stateliness. The roadway that passes beneath it is a winding one up to this palace. It is paved with small stones, and seems to have been

much used. A very poor image of the Virgin occupies the inner gateway, the place where had been likely the key. Probably it had been placed here as a protection by the Christians. You descend steps from the pathway to examine this gateway, but the old road beyond it is now closed. Now you still further go along the wide pathway to the palace proper, and perceive when almost close to it a large building that looks like it had been burned. This was a palace that was commenced by the Emperor Charles the V., and designed by him to eclipse the Alhambra itself in magnificence ; but it was left in this unfinished condition by his successor Philip the II. Its exterior is decorated with rather fine carvings in stone, which would be of high merit if they were only in good order. The colour of the stone is red. In all directions on the outside is still distinctly visible—the proud inscription of Charles the V. of Germany and I. of Spain and Indies, in Latin. The roofless interior of this building is shown, and it looks exactly like in appearance and shape a large ruined amphitheatre. Then you go round the side of this building, and that of “The Alhambra,” and descending a little you come to a rather poor, modern, wooden doorway, which is the entrance visitors now go in at. The ground above is open, and well kept in order with numerous well kept flower beds. Just inside this doorway reside the attendants, who look after and show the building. They are attired in a sort of livery, and wear coats with bright brass buttons. On your first visit an attendant closely accompanies you, but on after visits you are permitted to move about wherever you wish quite un-

attended. The first place shown is a long courtyard, into which the entrance doorway opens, and you descend a step to get in, styled "The Alberca." It is paved with white marble, pillared corridors go round it, and off it opens various halls, which will be described hereafter. All the corridors are also formed of white marble, upheld by delicate marble pillars of the same material, but the whole was quite plain. A large piece of water occupied the centre, in which many gold and silver fish move about. This is surrounded both right and left by a double row of thick boxwood. Off the upper end of this courtyard opens "The Hall of the Ambassadors." This is a very large room, and has a very lofty ceiling composed of cedar wood. The walls are lined with white marble, and the floor is laid with the same. All over the walls are specimens of Arabian workmanship such as described at Cordova, but even more delicate here, and like lace-work. This room, though so large, is of the most perfect proportions, and is in excellent preservation. The roof is upheld by white marble pillars, but so slender-looking are they that you cannot think how they uphold so heavy a roof. As usual in other halls of the Alhambra, the windows are small and latticed, and thus the rooms are kept cool and in pleasant shade. In another side of this courtyard, opposite to that where the entrance doorway opens, but to one side of the hall just described, there is the entrance to "The Lion's Court." The reason why it is so styled is that the fountain in the centre is supported by twelve distinct figures designated "Lions," though their form is not exactly the same as those carved

now. In the time of the Moors, this fountain is said to have rested on the lion's back, but a sort of pillar in each now upholds it; however, it is reported that, sometime or other, this fountain will be restored to its original condition. A pipe for the playing of the water has been put in the mouth of each of the lions, which rather takes away from the effect. On certain grand occasions—for example, the king's birthday—this fountain and the lions play. The walls are, all round this court, formed of white marble, which are completely covered with Moorish emblems and written characters, but so beautifully done that it is just like lace-work in delicacy. Everything here looks as fresh as when first put up. The best time for visiting it is the afternoon, for then the light is softened; for during the middle of the day it is rather too bright. Off this the most interesting halls of "The Alhambra" open, which will be noted shortly. Really the aspect of this Lion's Court in the soft shades of afternoon is beyond description. To be appreciated properly it must be frequently visited. As may be supposed, this court is open to the sky. Most of the rooms around it are surmounted with small domes, the tops of which are covered with glazed tiles that shine very brightly in the sunlight. The walk around this courtyard is paved with white marble. The only portion that does not come up to the rest is the ground round the fountain, which is grass-grown, and in a dirtily-kept, neglected-looking condition. If this had only been laid out as a garden, as in Moorish times, this court would be absolutely perfect. It is much superior to its imitation—that known as "The Lion's Court," in the

Crystal Palace, near London, which was burned in 1866. One of the halls opening off this is styled "The Sala de los Abencerrages." The reason of this name is, that here a whole family of Moorish Princes of that name were treacherously put to death by one of the later Moorish Sultans. At the small fountain which occupies the centre, they are said to have been slain. Certain red marks around the fountain are pointed out by the attendants, which they say are the original marks of the blood, and never can be obliterated. Often similar so styled blood marks are shown, at places where memorable assassinations have taken place—such as Becket's blood in Canterbury Cathedral, and Rizzio's at Holyrood. The fountain here also plays occasionally. The form of this hall is a sort of square. The roof is supported by a single pillar formed of pure white marble, but looking so slender that you wonder how so little could uphold such a weight. The walls are all lined with white marble, completely covered with emblems of the same character as previously noted, most beautifully done, and in the most perfect preservation. The roof is of cedar wood, most richly ornamented, and is very lofty. The floor is laid with pure white marble, looking as fresh as ever. Some remains of the original brilliant Moorish colouring is still visible on the ceiling. The original most richly adorned cedar-made entrance doors still remain nearly entire, but like, as in other entrance doors within this palace, a considerable portion of the woodwork has been renewed since the time of the Moors. The windows here are protected by lattice-work, dating from Moorish times, looking through which

you can get some glimpses of the country lying below. As this hall is a little higher, like the other halls around, than the "Lion's Court," you have to ascend a couple of broad white marble steps to get inside. Exactly opposite is another hall, which we next entered, styled "The Las de dos Hermanas." It is similar in all respects to the one just described, except that the roof is upheld by several marble pillars in place of one, but they all look equally slender. There also opens off "The Lion's Court," facing the doorway at which you enter it, another hall, designated "The Hall of Justice." This is the largest of all the halls, and runs lengthways, but is divided into various alcoves, but all retaining the same semblance of arrangement. Though the floor and walls are also here of marble, the decorations consist of paintings or frescoes, representing Moorish subjects, in fair preservation. This is of the later Moorish times. Little has happily been done to restore them. The best preserved subjects here are several bearded Moors assembled in Council, from which it is said this room, though perhaps not very aptly, derives its name, still probably they had been forming a Court of Justice. This faces the entrance. It is strange to view here figure representation, for the early Moors, like the Jews, never drew the human figure. The ceiling of this apartment is also of Cedar wood, very lofty, and is richly adorned with fine gilding. The windows are also latticed. This hall is moreover historically interesting, for in it was celebrated the grand triumphal Mass—the first Christian service ever held in Granada, by Cardinal Mendoza, in the presence of Ferdinand and Isabella.

Among many other historical personages present at this service was Columbus. The situation of the altar is supposed to be under the window at the end of this apartment, overlooking the open country. Next we were taken up some stone steps, and entered a series of small rooms, which, though once grand, are now whitewashed and bare of all adornment whatever. Passing through these you come upon a long open corridor, from which, as the protecting baluster of stone is low and open, you can get a fine view of a portion of the town of Granada and the country lying beyond, and of the distant hills that shut in the view. The holes in the rocks, in which "The Gipsy Colony" live, can well be seen from this point. The portion of the town seen here looks very closely built together. Several church towers uplift their heads. The mountains on this side look very green and fertile. The ground immediately below here slopes down very precipitously. It is overgrown with various kinds of underwood and low bushes, among which prominently appears the wild cactus. The walls of this corridor are also whitewashed. It connects a series of rooms which have been entirely destroyed, that is to say, as regards their Moorish characteristics, for their walls are entirely covered with frescoes after the Italian style of the age of Philip II. (of Spain), by orders of whom they were done. These frescoes are in good preservation, and would be suitable and interesting in any other place than "The Alhambra." One of the rooms has been formed into a small chapel, but it is fitted up in the worst taste, and is not at all adorned. The altar is small and poor, and over the entrance

there is a great gilded gallery. A rather good picture by an Italian artist hangs over the altar here. Several of the rooms look out upon an orange grove—just below the windows—of large size, in which were numerous trees, all covered with fruit of considerable size—just beginning to get ripe and rather sweet-tasted. A small playing fountain occupies the centre of this yard. Other of the rooms overlook a very fine garden of considerable size, laid out in the Italian style of the time of Philip the II.—(it ought to have been noted, the chapel was fitted up and the gallery erected by Philip the V.)—with numerous flower-beds, all full of various-coloured flowers in full bloom, interspersed with rows of boxwood, small playing fountains, and running streams. We were permitted next to walk through—though they are but rarely shown—the series of rooms occupied by the well-known American writer, Washington Irving, when residing in this palace in 1829, which are still left in the same state as when he was in them, less his furnishings. They looked rather bare rooms, with red brick floors and whitewashed walls.—It ought to have been mentioned, that the whole of the floors of the series of rooms we have just described are only laid with red brick.—The walls are hung with a material that looks like Chinese paper, on which various and grotesque designs are depicted. There is a small Museum of Antiquities situated near this, which was next shown. Though only one room is exhibited, several interesting objects are in it, such as a large vase similarly decorated and of the same character as what are now styled Chinese vases. It is said to have been found in the Alhambra

filled with treasure. Also beside it is a large coffer, reported to be of Phœnician workmanship. It is adorned in front with a fine carving, still in a tolerable state of preservation. This is also said to have been found full of treasure. The other articles in this museum are selected specimens of fine Moorish workmanship, taken from various portions of "The Alhambra" and preserved here. After this you descend, and come upon a series of underground and quite undecorated halls and passages of small size, but the floors of all are laid with white marble. At the entrance of one of these passages are, on either side, two large female figures in marble, but now in very bad repair. Their eyes point inward, and where they look is said to indicate a place below the marble slab there lies concealed a great quantity of treasure. In this quarter, there is what is styled "A labyrinth," which comprises a series of small rooms and passages all intersecting each other, among which, though you went very frequently, you would be sure to loose yourself, unless accompanied by a guide. The whole of this labyrinth is completely covered with whitewash. Finally, we were shown "The Moorish Bath-rooms," which are situated a little higher up, and rather to the back of the grand halls. They still remain in their original condition. An inner and outer room is here. In the inner is the bath, which is of large size and of white marble. Both hot and cold baths were here. The outer room is of larger size, and in appearance and arrangement is like what are now styled Turkish baths. Around the room are several couches of marble, on which the bathers used to lie and warm themselves after leaving the bath.

Throughout the floor may be seen the original small holes by means of which the hot air and the fragrant and rare perfumes were dispersed through the room. The whole of the bathing apartments are constructed of white marble, and must therefore have been very cool even when the weather was very hot. These baths are similar to the old Roman ones, but more luxurious in their arrangements ; for scarcely ever were Oriental sovereigns more voluptuous than the Sultans of Granada. What must the Alhambra have been like when all the windows, walls, and floors were covered with magnificent hangings and carpets fresh from Persia and vases of splendid flowers placed in all directions, like as in the time of the Moors ? The Alhambra is now government property, and an eminent architect is specially appointed to look after and keep it in repair. He resides in a house within the grounds.

2. To-day we visited a large garden belonging to a Madame Calderon, a collateral descendant of the eminent Spanish dramatist of that name, and to which all visitors to Granada go. It was situated rather higher up than "The Alhambra," and overhangs the plain that stretches on the opposite side of the valley it overlooks. The grounds here are many acres in extent, and are plentifully adorned with flower beds, but there were more especially at and near the house, which stands upon a terrace in the lower part of the ground. It is of small size, and is not shown. Among the many beautiful flowers here were various coloured camellias and roses, all in full bloom. Though occupying lower ground than the highest portion of this garden, a good view can be got from the raised terrace

in front of the house, which is surrounded with low walls, on which are numerous vases all filled with flowers in full bloom. From this point a fine view of the mountains that surround on one side Granada, all covered with snow that was shining very brightly in the sunlight, can be got, and also of the fertile and extensive plain that stretches out from their base, and through which winds "The Genil River," the stream that passes through the town of Granada, and is the largest river in the neighbourhood. A considerable quantity of water is just now in this river. The range of mountains is designated "The Sierra Nevada." This garden would be a very beautiful one if the whole of it was only kept in as good order as around the house, but it is not, and the ground is covered with withered leaves that do not seem to be ever swept up, and the paths are rather grass grown. A number of men were moving about here attired as workmen, but probably designated gardeners. They did not appear to work quickly, as they were mostly old men, nor did their number seem to be sufficient for the size of the place. A winding pathway leads up to the upper portion of this garden, which, though there is not obtainable from this a fine view, is more ornamental, for several streams and small playing fountains are here, also a lake, grotto, and several plantations of trees. The water is conveyed here by means of an old Moorish viaduct, which, though only in tolerable repair externally, seems to convey the water as well as ever. The colour of its stone is red. The size of the lake is large, but there are no birds, fish, or aquatic plants in it. To get to the grotto you cross

this lake by a bridge which is very shaky and out of repair, almost falling to pieces in fact. It would not do for several fat people to cross this bridge all at once, or even one very fat, or down it would fall. The grotto is only of modern size, and not an ornamental erection, and it is built over the lake. Below it lies a boat in the form of a swan, in which people used to go about on this lake, till it got out of repair. Several ornamental trees and shrubs, just now covered with flowers in full bloom, have been planted at or near this grotto. On the opposite side of this lake from the grotto, but a little higher up, there grows a very large cedar tree, said to be one of the largest and oldest in the world, as it is eleven hundred years since it was planted here. Still is quite healthy, and has wide spreading branches. Its trunk is still quite sound. The ground here is always kept irrigated, as several small streams flow round about. Several other fine trees are here, but chiefly in the lower portion are the largest and handsomest trees, such as a very large old oak and elm tree. Another cedar tree grows beside them, but neither is it so large, old, or handsome as the one we have noted, nor is its trunk so perfect. A small piece of cedar wood taken from the old tree was given to us just broken off the tree, but it has no smell. This cedar tree stands in the highest part of the garden, but no view can be here got, for the adjoining hills that belong to the same property rise above, stretching down to the garden, and consequently shutting out all view. The soil has been reclaimed here, and is extensively planted with vines and olive trees. Many royal and illustrious person-

ages have visited this cedar tree. As may be supposed, various winding paths traverse the grounds. Very little glass is here, only small glass frames situated at the back of the house for raising plants of small size. Though so many visitors go to these grounds they are much inferior in every respect to those of what is designated "The Villa Pallavicini" in the neighbourhood of Genoa. Of course the trees in the grounds are at this season quite leafless.

In the afternoon we visited, for the first time, "The town of Granada" proper, which is situated about half a mile from "The Alhambra," close to which, as we noted, is our hotel. This road is a descent all the way, passing between groves of fine trees—such as lie below the walls of "The Alhambra," and its once extensive fortifications extend above on either hand—just bursting into leaf. At the lower end is an ancient-looking gateway, probably an original portion of "The Alhambra Fortifications." It is arched over, and below it you pass, and then you are in the town. A street, a deep descent, leads down to the chief square, in which stands "The Cathedral." This street, though narrow, has lofty houses on either hand, and they look substantial. The windows in the upper storeys are small, and in front of them are iron gratings. The ground floor is utilised for shops, among which are several for the sale of mock curiosities of not high merit. There is a quarter of Granada situated between the lower end of the street and "The Cathedral Square," styled "The Zacatin," which is very interesting, as this was the original Moorish quarter of Granada, and it still remains nearly as perfect as when the Moorish residents

were expelled from it, after the famous Moorish insurrection in the reign of Philip the II. Here the original Moorish houses still remain. Though small in size, their exteriors are covered with Moorish work similar to that noted in "The Alhambra," quite as fine, and in equally good preservation. The houses are two storeys in height. In the upper people live; the lower are devoted to shops or offices. The original latticed windows still exist here. Four separate streets or ways traverse this quarter. Originally an iron gate at night enclosed this quarter. The main frontage of "The Cathedral" faces the square, but it is quite plain and rather mean-looking, in fact, you ascend a flight of stone steps to get up to it, but have to descend a step to get inside. It is a building in the Grecian style of architecture—that is to say, of the middle ages. Its size is large, and it possesses a lofty dome, but unfortunately the walls are completely covered with whitewash. The windows are all filled with strained glass of the most brilliant character, and the floor is laid with black and white marble, not at all worn. The whitewash extends to the very top of the dome. The stalls of the choir are formed of black wood, but are not much adorned with carved work, and are hung round with portraits of the Archbishops of this See, from the date of its foundation, but apparently not of high artistic merit. You ascend two or three broad marble steps to get inside this choir. Iron gates on the one side, and a screen on the other, divide it from the main building, and a railed-off passage leads up from it to the high altar, as is usual in other cathedrals. The high altar here is on a large scale, and is

constructed in the form of "A Tabernacle," the same as we noted at Malaga. It is entirely composed of various coloured rich marbles. Steps on either side lead up to this tabernacle. Above and around this altar are a series of panel paintings of high merit, but of small size. Two handsome marble pulpits stand on either side of the entrance. This high altar stands almost beneath the dome, and is quite surrounded with marble ornamentation, but when you pass round its back, it seems rather poor, for it is only boarded up with wood. The screen of the choir, though not very lofty, is composed of the richest and most variegated marbles, but no carvings are on it.—By mistake it was noted that the dome was whitewashed, while it is frescoed to the very top, but owing to its height you cannot see its decorations at all distinctly.—Many fine pictures are dispersed through this cathedral, executed with the greatest distinctness and spirit, but many are placed so high up upon the walls that you cannot see them at all well. One, styled a very sacred one, said to be by St. Luke, was at present covered. The majority of the side chapels here are of large size, and, as far as could be seen through their closed iron gates, as it was afternoon, are most sumptuously fitted up with marble, gilding, and such like ornamentation. Several handsomely executed monuments, in white marble, are in this cathedral. One is especially noticeable, owing to its great size, for rarely in any building could you see so high an erection, seeming more like an entrance doorway than a monument. It stands close up to the wall on the right hand when you enter. Probably it is dedicated to some great Spanish warrior

against the Moors, for on it are carved numerous figures, both Spanish and Moorish, full life size. Both infantry and cavalry are life size, but executed with the greatest distinctness. This is in perfect preservation. Close beside it is an arched doorway, but not remarkable for ornamentation, which is the entrance to what is designated "The Royal Chapel" of this cathedral, so designated because in it are the monumental tombs of Ferdinand and Isabella, who are buried in it, and also those of their daughter Juana and her husband, Philip the Handsome, of Burgundy. This chapel is of large size, and is built on to the cathedral like Henry the VII. Chapel in Westminster Abbey, and is a chantry, for in it service is done twice a day. It has a regular and independent series of canons and priests of its own, quite distinct from those of the cathedral. This chapel, though the floor is laid with marble, is otherwise quite plain, but the chief attraction is the tombs of the Royal personages above noted. They are of a very fine character, and are entirely formed of white marble of the purest colour, still as white as ever, though these monuments are between three and four hundred years old. They were entirely carved at Genoa out of Carrara marble, and conveyed here as they are. Their sculptor was the same Italian as the one by whom Henry the VII. Chapel was designed at Westminster. They are in most perfect preservation, as the railing around them has never been removed since it was first put up. It is also of white marble, very massive, yet most suitable. Looking over it you can get a good view of them, as it is low in height. On the top of each are

large-sized figures of those that lie below ; however, that of Ferdinand and Isabella is less in height than that of their daughter and son-in-law. All four figures are most beautifully done, looking just like they were asleep. They are represented in full costume, with their various orders and decorations upon them, which are executed in the most perfect manner. In both the chief figures lie stretched out at full length. They are among the last examples of the recumbent monumental figures. Below are small figures in a standing posture, and reliefs, all equally well done, depicting notable events in their lives. These may aptly be designated the finest and most perfect tombs in Spain. Below is the vault where the original coffins lie, and which have never been touched since they were first placed in it. Many people go down to see them, but we did not do so. This chapel contains little else that is remarkable, except that on either side of the altar, to which you ascend by broad, marble steps, and is not much adorned, there are carvings also in marble, representing that on the left hand "The Surrender of the Alhambra," that on the right "The Conversion of the Moorish inhabitants of Granada," under the auspices of Ximenes. Both are remarkably well done with the greatest distinctness, and though so many are introduced there is no confusion, all clear and distinct. The costumes depicted are very curious, for they are the original ones worn at the time. The first noted is the most interesting, for it is the only contemporary representation of "The Surrender of the Alhambra" in existence. The figures of the King, Queen, and the great Cardinal Mendoza occupy the

foreground here, and beside them stands Bobadilla, accompanied by his Moorish attendants, surrendering the keys of the fortress. In the background are the Spanish suite, and in the distance are shown the towers of the Alhambra. The other one is not so interesting, rather a confusion of figures in the foreground. The most noticeable object here is that the officiating priest in the background holds outstretched a broom for the purpose of sprinkling the water over the converts, who were so numerous. On this side of the altar are preserved the original table and chairs of the king and queen—they are very timeworn. In "The Sacristy" of this cathedral are preserved several interesting objects, such as the original missal of Isabella, most splendidly illuminated, and its colouring still as fresh as ever; also there is the altar-cloth, most richly covered with gold embroidery, and completely covered with jewels, that was used at the first Christian service within "The Alhambra." Likewise several other vessels, all of solid gold and adorned with the richest and rarest jewels and gems are kept here, used on the same occasion. The whole of these above noted were presented to this cathedral by the queen, and are kept as relics. The priests when officiating in this chapel wear black robes. Afternoon service was in progress in the main building; but it seemed poorly done. The exterior of this cathedral is so surrounded with buildings that you can neither perceive its exterior proportions or go round it. Its main entrance, as we noted, is not remarkable for ornamentation. However, the entrance from the street going past the side of this cathedral to "The Royal Chapel"

is noticeable for its very fine workmanship in carved stone work of high merit, which is not unlike in character the exterior of Henry the VII. chapel in Westminster Abbey. This was the finest exterior stone carved work we had seen in Spain. It is in excellent preservation, and looks almost as fresh as when first done. You have to descend some steps to get into it from the street. It is a curious thing to find in Spain a building so similar both in shape, design, and adornment to one in Great Britain.

3. This morning we visited a rather pretty garden situated within "The Alhambra grounds," and near the palace proper. It is said the protestant service is only held occasionally in Granada, and that of the church of Rome is only early in the morning, except in the town. There is a church within the grounds, seemingly by its exterior architecture to be of Moorish design, but it is said to be modern, and it never seems to be open. This garden was situated in the higher portion of the grounds, close to what is designated "The Bell Tower." It is laid out in the form of a terrace. Many fine flowers, such as red roses, were in full bloom in it. A small stream continually flows through it, which must keep it cool and fresh even in the summer. Why things grow so well here is that it is both shady from the neighbouring Bell Tower and has also a sunny exposure. This garden was kept in excellent order—much better than the majority of those we have seen in Spain. Its size is but small. From the protecting wall at one end, and also from looking over the wall in front of it, an excellent view can be got of the town and the surrounding

country from the side opposite to that noted as seen from the interior corridor of the palace. On this side the town looks equally large, and "The Cathedral," which is a very prominent object, seems a very massive building, though not of fine architectural proportions. Also here the town seemed very closely built together, and throughout it many church towers uplift their heads. The range of mountains previously noted, and the fertile plain through which "The Genil River" flows, can well be seen from this point. You have no idea how large the town of Granada is till you see it from various points of view.

In the afternoon we again went into "The Alhambra Palace." Till you go often into it you can have no conception how beautiful a place it is, perfectly marvellous, in fact, when the afternoon sun is upon it, for during the forenoon the effect is not so good, as then the sun is rather too bright, and this takes away from the softness and lightness of the whole. The place we chiefly sat in was "The Lions' Court," which the more you see it still further impresses you with its beauty. As we have noted, a person is allowed, after the first visit, to wander at will through the building without any of the attendants accompanying him. Still they look that nobody breaks pieces of the walls and takes them away as so-called relics—more properly it should be called "stealing"—or indulges in the horrible and most vulgar practice of writing their common and unknown names on any portion of the building. This was once done, but now it has been completely put a stop to. A considerable number of people, as to-day was very fine and warm, were moving

about the palace and grounds in the most quiet and orderly manner, although a very considerable number of the natives of the town of Granada had come up here to-day, for it is said to be a very favourite resort for them on fine Sunday afternoons. A large number of students, said to belong to "The Jesuit College" in Granada, were here to-day. All wore long black cloaks, some lined with red and others with blue. They were mostly youths in appearance, but the older ones were said to be preparing for the priesthood. Several priests in black accompanied them.

4. This morning we first visited what is said to have been originally known as "The Mosque of the Alhambra." It is, however, a building of small size, and though situated within what was once the circumference of the original walls, is now outside the area of the present ones. It is situated much lower down than the palace proper, but its direction is rather towards the mountains than the town. It stands in a small garden opening off a poor-looking narrow lane, in which are situated a number of mean-looking houses. It is said some here are occupied by certain gipsies, who live in houses. Two figures of lions, similar in appearance and shape to those noted at "The Lions' Court" at the Alhambra, are placed on either side of the entrance. Both are in good preservation. The walk that leads up here is planted on either hand with the usual common flowers of the country, and is kept in fair order. The interior of this building is, though small, most splendidly adorned with Moorish work similar to that described at Cordova. The whole is in excellent preservation,

and looks as fresh as ever, for, as the windows are latticed, the rays of the strong sun have been excluded. The floor is laid with white marble. The place where the Koran was deposited is still shown here in a sort of tabernacle formed of white marble and completely covered with Moorish work. We also ascended the tower of this building, from which the cry to prayer used to be issued, by rather a steep stone staircase, to see the view, which was a fine one. Although it is not very lofty, you can see both sides of the town and the well-cultivated valley, with the mountains lying beyond, but this view will be much better described in connection with "The Bell Tower." The roof of this tower, as is usual in Oriental buildings, is flat, for here the original Moorish inhabitants used to sit in the cool of the summer evenings and view the surrounding country. This place is shown by a woman living near, who keeps it in order. After this we saw another building, which, however, was situated rather nearer the palace, styled "Del Candit." This is rather a lofty tower, but possesses several rooms decorated in the same manner as those described within the palace, but none of them are so large or in such good preservation. In all of them, some remains of the original splendid gilding can still be perceived, but chiefly on the ceiling. The floors are laid with white marble. The roof of this tower is also flat, but little view is obtainable from it, for it is surrounded with equally lofty towers. Beside it is another tower styled "De la Cantira." This is smaller than the previously noted one, and only one room is shown; but in this the original decorations have

almost disappeared, but its size is large. The floor is also laid with marble, still very white in colour. There is a small fountain in the centre, but it never plays. This room is said to have been once used as a prison for Christian captives of high rank, derived from which is Washington Irving's story of "The Three beautiful Princesses." The windows are all strongly barred with iron and there is a great fall to the ground—which is overgrown with underwood and small bushes—consequently, escaped prisoners would have a long way to drop down. We did not ascend to the flat roof of this tower. Both buildings belong to a series of buildings designated "La Torre de las Infantas," now in rather a ruinous condition, for many of the once splendid erections have been taken away, and poor-looking houses occupy their site. This was originally a regular portion of "The Alhambra." The original circumference of the walls can well be perceived from this point. They are now very ruinous.

In the afternoon we drove to a disused monastery, situated in the neighbourhood of the town of Granada, styled "The Cartuja," which is situated a short distance from the town, but in the opposite direction to that of "The Alhambra." In going to it you traverse a considerable portion of the town of Granada. The streets are narrow and rather dirty. Most of the houses were only two storeys in height, and the lower floor in many cases was utilised as poor-looking shops, open to the street. In front of the whole of these were people sitting doing nothing. Led donkeys are continually moving about, and standing in all parts

of the streets and pavments. The monastery proper stands quite free of buildings and quite away from the town, facing the open plain that surrounds Granada on this side. It had been once a very important and splendid edifice, but unfortunately the Government, although they have expelled the monks and taken possession of it, is allowing this building to remain perfectly useless and neglected, consequently it is going to decay. You ascend by a double stone stair to get inside, and as it is considerably elevated above the roadway, you can get a pretty good view of the green hills that surround on this side Granada, and of the fertile plain lying between. First you enter "The Cloisters," which are of large size, and though the roof is whitewashed the walls are quite covered with frescoes done by the monks. Though in fair order they are all of a poor character, representing sufferings of a terrible and horrible nature, almost too vividly depicted—which were said by this community, who are of the Carthusian Order—their brethren suffered in the reign of Henry the VIII. in England. But "The Chapel," which is entered from this cloister, well makes up for this. Its size is very considerable, and the walls are completely covered with marbles of all colours and descriptions, most magnificent in fact, such as you would scarcely see anywhere for richness, but all agreeing together in admirable taste. The wood carving of the doors is also remarkable for richness. They are composed of various kinds of woods and encrusted with silver. The floor is laid with black and white marble as fresh as ever. The seats of the monks are formed of black wood, all adorned with rich and rare

carving. This chapel is of the Corinthian order of architecture, and possesses a lofty dome which is decorated to the very top, which, like those that completely cover the roof, are of very high merit and in excellent preservation. Once some valuable paintings on sacred subjects were in this chapel, but they were forcibly taken by the French in the beginning of the century. The altar, which stands beneath the dome, and owing to its size, you can walk quite around it, is one mass of the richest, rarest, and most valuable variegated marbles. Scarcely anywhere in the world is there so rich a structure in variegated marbles. "The Sacristy" (of this church), which is entered from this church, is even more splendid, for not only are the walls covered with marbles, but there are most splendid drawers in which the vestments used to be kept, entirely formed of tortoiseshell of the most beautiful description. The handles are of solid silver, still very bright. Ebony and mother-of-pearl is also largely used in the decorations here. Many of the doors are of cedar wood. The front of the altar of this sacristy, though of but small size and occupying one end of the room, is one solid piece of variegated marble; on it is pointed out by the person showing this building, a government official put in to take care, certain shapes, such as a human face, and also that of an animal, that are due to the different colours of this marble. The floor here is also laid with marble, and the roofs are adorned with as equally fine frescoes, in quite as good preservation. As this monastery was once very rich, the whole of the decorations were executed at the cost of the community and by the monks.

After this we drove to a church situated in the very midst of the town, named St. Geronimo. This was the chapel of the once immense convent, which has now been suppressed, and its most ample buildings utilised as the chief military barracks of Granada, but the chapel remains intact. At and near this many soldiers, both horse and foot, were undergoing their drill, and officers in full uniform moving about. The reason we had in visiting it was to see "The tomb of Gonzola de Cordova," the great captain, and his wife. In front of the high altar a stone with an inscription on it indicates where they lie below. Above, on either side of the altar are two painted wooden figures representing, each in a kneeling attitude. Though not of high artistic merit they are interesting, as they were done shortly after they died, and represent them in the costume in which they lived. High up on either wall are frescoes still in good preservation, and vividly depicting two notable events in his career, one of which was the presenting of "The Golden Rose" to him by Pope Sextus the VI. This altar, though large is but little adorned. The architecture here is Gothic, but it has rather a gloomy appearance, as the whole of the windows are situated high up. The roof is adorned with frescoes, but not very remarkable, now in rather bad order. Also owing to your position you cannot see them well. The floor is laid with stone. The size of this church is large, but there is no stained glass in the windows. There are several side altars here, but they are all rather tawdrily fitted up. Once this church was very rich in its ornaments and noted for its paintings, but it was plundered of all these by the French in the

beginning of the century. This church is quite built round, but its main frontage possesses a massive stone balcony, and a double stair of stones lead up to the entrance doorway.

Finally we drove to what is designated "The Gipsy Quarter" of Granada. Its situation is in the higher portion of the town almost beyond the houses, or, more properly it should be said, among the lower hills. It is an ascent all the way from "The church of St. Geronimo," and the road is on one side very precipitous with overhanging banks covered with brushwood, through which the river flows. On the opposite side of the ravine the walls of "The Alhambra" can be well seen. The gipsies live in holes hollowed out of the native rock. They are very nasty-looking places, usually three so-called apartments, but with numerous inhabitants in them—men, women, and children—who, with their pigs and donkeys, live altogether. There was only one so-called bed in the hole, and thus all the human beings must sleep together or else on the bare earthen floor. The third room, within which was the so-called bedroom, was quite dark. In the front room a gipsy man was working at a forge making horse nails, which is their chief occupation. Some children, while we were here, danced after the gipsy manner, but it was a very poor affair, only jumping about. Regular gipsy dances will be described in connection with Seville. The man beat time on the anvil. This hole was quite full of smoke, and was a very dirty one. We only entered one—and it was quite enough. The gipsies made such a noise in this place begging, that we were glad to get away from

them, or else they would have torn the clothes off our backs to get money. It is very fine to read about a gipsy colony, but it is very different in reality—only dirt, poverty, and wretchedness beyond description. Such a place, or such a terrible set of people, did we never see in our lives. It would not be safe to go here at all by night, as probably you would be robbed and murdered; or even by day, unless you had a conveyance to drive away in very rapidly when the people got beyond bounds. Very ragged gipsy children followed us almost all the way down to our hotel, begging, shouting, making faces, and causing a great noise. It was well the horses were not frightened. This sight was really more curious than agreeable.

5. This morning we visited what is known as "The Bell-Tower of the Alhambra," which is situated within the grounds, and close to the garden previously noted. It is walled round, and the ground is only covered with rough grass, among which a few ill-kept flower beds are straggling to enliven the scene. This tower is only visited for the sake of the view obtainable from its summit, for this building contains no rooms of any importance. You ascend to the top by a pretty steep stone stair, and then pass out on the flat and rather extensive roof of this building. Of course all sides are here protected by walls, and looking over them, as this tower is of very considerable height, you get on all sides a most extensive view of the surrounding country. On the one hand lies below the portion of Granada, in which is situated "The Cathedral." Here many church towers uplift their heads, but prominently the dome of that building. Its special archi-

tectural features can now best be perceived. Beyond this is the fertile plain, previously noted, with the river flowing through it, and the lower range of mountains that shut in the view. Beyond still can be well perceived the lofty range of mountains, covered with perpetual snow, that keeps Granada cool in the summer. They had a very pretty appearance, as the sun now happened to be shining on them. On the other hand is the reverse quarter of Granada to that in which "The Cathedral" stands. Here again many church towers uplift their heads. The houses look very closely built together. In the distance stands the large monastic buildings of "The Cartuja." Also the immense size of "The Geronimite Convent" is a prominent object in this landscape. The direction of the other river that traverses the plain of Granada, styled "The Darro," and flows past "The Gipsy Quarter," can be well seen here, and the wretched places in which they live. Looking down in front of you you can see down almost to the historic town of Loja, and can perceive the course up which as irresistible as a mountain torrent the often victorious Christian army, step by step, wound its way to its great aim Granada, or more properly "The Alhambra," owing to the capture of which the Moors were finally expelled from Spain. From this height a good view can be got of the extensive walls and grounds of "The Alhambra," and also of the palace proper; but owing to the distance it does not look nearly so fine as when near at hand. A silver bell hangs in this tower, which is rung at regular intervals of half-an-hour during the whole night all the year

round. Its sound is a very loud and clear one, and it is said to be heard a very long distance away, almost as far as Loja. The brick erection in which it stands in, though the bell was uninjured, was destroyed by lightning last year, and has only just been rebuilt. Several subterranean passages are said to connect this tower with "The Alhambra," but they have never been properly examined.

In the afternoon we visited "The General Cemetery of Granada." It is situated much higher up than any portion of "The Alhambra." The road to it, which was rather a dusty one, though of considerable breadth, was an ascent all the way. It is a bare one, quite different from those leading down to the town. In front of you "The Sierra Range" can be well seen. The ground on either side of the road looks well cultivated, and is largely planted with vines and olive trees; it has apparently only lately been broken up. Several villas standing in their own grounds are situated on either side of this road. A considerable number were finished, but others were in the course of construction. This cemetery was a very badly kept place, all overgrown with weeds and rank grass. The common people are buried in vaults of the same nature as we have described at Barcelona, but not nearly so extensive a scale; however several new ones were in the course of building. An extension seemed in progress of this cemetery. The rich people had tombs, but they were not very numerous, and their monuments were of the very poorest character. Nowhere we suppose on the Continent would burial-places be kept in such bad order, like what they used

to be in former times in London or country churchyards. No mortuary chapel is provided here. From the highest portion of the ground here a good view of the mountains rising above can be got. They appeared now to have less snow on them than on our arrival. This cemetery is quite walled in, and entered from the road by iron gates. The walls are of very considerable height. What seemed to be intended for an entrance lodge was in the course of building. Really the condition of this cemetery is a disgrace to any civilised country. We saw while in it the most disgusting and obnoxious scene witnessed during the whole of our travels. A woman came in, accompanied by two men, carrying a dead body, that of a full-grown child, but only wrapped in a shawl, without the slightest attempt at a coffin. They then deposited the body in the dead-house situated at the top of the grounds, where it was left lying on a table in the same condition till probably the gravedigger had time to throw it into a hole. Beside it another body in the same state was lying. Not the slightest service was attempted to be said. The men and the woman then left the cemetery in the most unconcerned manner possible. In descending you get a good view of the portion of the town of Granada lying immediately below, and a very considerable part of "The Alhambra" can be well seen.

6. This morning we went down into the town, and visited a curious old house, named "The Casa de Jiros." This house belongs to the Marquis Palavicini, of Genoa, and in it his agent lives, who is also Italian Consul in Granada. Visitors go to it chiefly to get an

order to visit "The Generalfe," as this is the town residence of the Marquis, the latter being his country residence. This house stands in what may be designated one of the side streets of the town, in rather an out of the way quarter, much higher up than "The Cathedral Square." It is quite built up on both sides with houses, and on all sides of it are poor-looking shops. The street is a continual ascent, and is rather narrow. The paving of the street and in front of the houses is bad, and, as the stones are uneven and sharp, therefore they are difficult to walk upon. The main frontage, which is not extensive, is adorned with armorial bearings and carvings in stone, of fair merit and in good preservation. One of the most notable objects here is the original sword of Bobadilla, which is kept in the largest room, where the agent sits. This sword was presented by the Spanish sovereigns to the ancestor of the present Marquis. It is apparently of gold, and is very richly ornamented after the Moorish fashion. It is of considerable size, and is preserved in a glass case. It may be noted, here sand is used still for drying letters, in place of blotting paper. In the entrance there is a large collection of natural history objects, chiefly birds, well stuffed and well arranged. The staircase is of marble, very massive and much ornamented. None of the rooms are of very large size, and the most noticeable object in them is the splendid original ceiling of black wood. It is very finely carved and gilded and gives height to the apartments. The floors, which are bare, are composed of black oak, finely polished. In most of the rooms there is a fine collection of paintings, chiefly by Italian masters, but

none of them are by the best known artists, or are of very special merit. This is said to be one of the oldest houses now remaining in Granada, and still it continues in its original condition. The greater portion of the town of Granada—although there are several fine and open squares in it—is not pleasing, for the streets are very narrow and ill-paved, and animals are continually moving to and fro upon the pavements—which are narrow enough without them—and you have to go out of their way into the gutter, which would be very unpleasant if it was wet weather, for there are no drains here or places for letting off the water as at Cordova. None of the houses seemed handsome architecturally, nor are the shops good. In fact, they were the poorest, meanest, and smallest of any (in every particular) that we had seen in Spain. You are continually tormented by dirty beggars and hideous-looking objects, probably so got up for the sake of exciting compassion.

In the afternoon we went for a walk among the various roadways that lead down from "The Alhambra" to the town. They are all pretty ones, as both sides are lined with handsome trees just coming into leaf, and there is a full growth of underwood of all kinds, intermixed with small wild flowers. Small streams and fountains are dispersed at various points along the roads here. But there are many gipsies and other beggars about here, who, by their importunity, are very tormenting to people wandering about.

7. To-day we paid a visit to a residence in the immediate neighbourhood of The Alhambra, though situated a little higher up. The entrance to it is on your left

hand, as you go to "The Cemetery." It is styled "The Generalfe," and was the summer palace of the Moorish Sovereigns, but was granted to the Marquis Palavicini at the same time as his town house. All the ground that stretches up almost to "The Cemetery" belongs to him. As we noted we visited his town house on the previous day, in order to get the order to view his country seat. Large ornamental iron gates are passed through to enter the grounds, which are of large size, though the house is small. The avenue that leads to the house is planted with pine trees, that have grown to a great height, and rather shade the walk, consequently has rather a gloomy appearance. A carriage is able to pass along this avenue up to the house. The house is not very remarkable; the rooms are small, and but poorly fitted up. The ceilings are of black wood, much adorned with rich gilding. There is here a small collection of paintings, chiefly historic portraits, but none of them are remarkable as works of art. The most interesting is the only authentic portrait of Bobadilla in existence. It is one of considerable size, and presents him as a young man in the original dress of the time, but he does not appear to be a man of much resolution. A small chapel is in this house, but it is poorly fitted up. To get to it you pass through an open corridor similar to that noted in "The Alhambra Palace," from which you can get a good view of the surrounding country. It is reported no one ever occupies this house. The proprietor is said only once in his lifetime to have visited it. Servants take charge of it, show it, and keep it in order. The gardens and grounds are pretty well

laid out, if they were only kept in good order. Much running water goes through them, and several small fountains are playing here. There is also a large grove of cedar trees here, said to have been planted in the time of the Moors. They are all of considerable age, size, and height, but none are so perfect, or in such good preservation, as those we have noted in Madame Calderon's grounds. A number of statues, in marble, are dispersed through the grounds, but none of them represents well known personages, or appear of any special merit artistically. Many shady walks and bowers have been formed throughout the grounds, which must be very pleasant for walking in during the great heats of summer. Some portion, rather towards the higher part, has been here laid out in the form of terraces, which are planted with all sorts of trees and shrubs, which seem to be flourishing well; there are also numerous flower-beds, in which all sorts of fine flowers were in full bloom. An ancient Moorish tower, situated at the highest part of the grounds proper, is ascended for the sake of the view obtainable from it, but not so extensive a view can be got here as from many neighbouring ones, for the ground rising beyond shuts out the view. This, which slopes down from a very considerable height, is extensively cultivated and planted with vines and olive trees. This ground extends up almost to the lower range of "The Sierra Nevada," but at its highest point is rather bare and barren. However, in looking down you can get (as it lies just below) a very fine view of "The Alhambra," which looks very extensive both as regards its grounds and also its buildings, which are very Eastern-looking,

owing to the glazed tiles that cover the numerous towers and minarets. This villa would be much better worth a visit if the grounds were only kept in good order, which is by no means a speciality of Spanish gardens—a circumstance that is much to be regretted.

8. This morning we visited "The House" occupied by the government architect that takes charge of "The Alhambra," for the purpose of seeing various specimens executed under his superintendence of the finest portions of the Moorish workmanship within the palace. The house is situated within the ground close above "The Gate of Justice." The various specimens are, as may be supposed, on a reduced scale, rather small-sized, and most brilliantly coloured. Marble is the material they are formed out of. One room is only shown, all filled with these objects for sale, but they were all very expensive and really did not seem much worth. Indeed this house is not worth visiting.

In the afternoon we visited "The House of the English Consul," who is, however, a Spaniard and native of Granada, to see his pictures, done by himself on the spot, of "The Alhambra." All visitors that have time go to see them. Though of small size they were all well done and very life-like. They were for sale. It is said that by doing so he makes his living along with his official salary. Two rooms filled with these are shown. This house stands in a well laid-out though small garden, through which there passes a considerable quantity of running water. This garden was laid out in the form of terraces facing the east, the best direction here, and was as well kept and had as fine flowers as in any of the small gardens we saw

in Spain. A rather extensive view can be got from it. The house is only a small one. Near it, but a little lower down the lane it opens off, a considerable number of gipsies reside, but not now in holes, but in small poor-looking houses one storey in height. This lane is on the opposite side of the road from "The Alhambra," and the view comprises the country lying eastward of it and of the portion of the town of Granada where is "The Cathedral." This view was as well seen here as at any of the points we have described it at. This residence, as our account shows, stands in its own grounds, which are quite surrounded by rather high walls. Nothing else calls for remark in connection with this quarter, which persons would not probably care to go to see if they had anything better to do.

9. To-day we took a drive in the neighbourhood of the town of Granada. During it many fine views were to be got of the surrounding country and of "The Alhambra" lying above the town like a mighty fortress. Several fine and open-looking squares were passed through in this route, well laid-out with the customary greenery. In these were one or two frontages of stately though old mansions, probably belonging to the aristocracy of Granada. These are adorned with well done armorial bearings and such like ornamentation executed in stone, still in good preservation. In the centre of one or two of the squares are well done marble statues of notable natives of the town. Among these was a beautiful one of a lady, a prominent native of the town, who was shot about 1823 because she possessed liberal principles. What is

known as "The Alameda" here is on rather an extensive scale. It is well laid-out and planted with handsome trees. On either side of the roadway, gardens have been formed, filled with flower-beds that will soon be bright with various-coloured flowers. A little further on are numerous cafés, what we used to style "Tea Gardens," and other places of amusement. The river flows past all these, which thus keeps them cool and pleasant in the greatest heats of summer. Just now, however, there was little water in it. Wherever it was possible, along its course, women were busily employed in washing clothes. Many carts were moving about here, also a very considerable number of horses and donkeys, either with riders or loaded with baggage, were going along the roadway, at a very considerable pace. None of them appeared to be handsome animals, or well kept. It seems to be that but rarely in Spain animals used by the common people are kept in good order, or kindly treated; in fact, they were the worst looking we ever saw in any country we have visited. Outside the town boundaries—that is to say, in the direction we drove to-day—the country was open, and looked well cultivated. The hedgerows were principally planted with wild cactus, and other plants. Numerous small houses were standing close together, occupied by seemingly a semi-rural population. They all looked in bad order and dirty. A fine and large-looking villa was here also, situated in its own extensive and well laid out grounds, that were surrounded with walls. It may be noted numerous conveyances, both open and shut, and of a tolerably good character, are always standing in the chief squares

of the town, ready for hire. One and two horse conveyances are both here. No further remarks need be made in connection with "The City of Granada," for unless it were the notable objects we have described in it, it would scarcely be worth visiting, as the majority of the streets are so poor, dirty, and uninteresting looking. The covering up of the river—which now comprises both of those we have named, but now united in one—that flows through the chief street of the town, leading down to "The Cathedral," is in progress, but very slowly, for we were informed that the workmen had been engaged at it a year, and still it was not nearly finished. It is done at the entire cost of "The Municipality of Granada."

10. This morning we attended service that was conducted in "The Hotel Washington Irving," situated exactly opposite the hotel we went to, by an English clergyman who happened to be residing in our hotel. He was the same as we had met at Malaga, and was a very pleasant, quiet man. His name was Blunt, and he had been a vicar at Windsor, but was now master of St. Katherine's Hospital, in London, and honorary chaplain to the Queen. It was very well and most reverently done, but there was no sermon. His wife played the hymns given out—that was the only singing—on a harmonium provided for the purpose. The largest room in this hotel was utilized for this service and a considerable congregation was present, but not so many, we were told, as might have been if only the intelligence of it had been more circulated. The hotel-keepers were probably reluctant to do so. Many were anxious to attend, we were informed, but they

did not hear about it till it was all over. A considerable number of English visitors chanced just now to be in Granada. Among them was what is known as a "Gaze's Party," the first said to be started by that firm, or any other, to travel in Spain.

In the afternoon we went to see for the last time "The Alhambra." Though we had so often entered it—now more than six times—still its beauty grows upon you. Really it is the most wonderful place in Spain, if not in the world, so marvellous is the various carvings of the different rooms. The grounds are so well laid out that it is quite a pleasure to walk in them. A considerable number of people were again moving about here to-day, but not so many as on the previous Sunday, as there happened to be a little rain falling off and on during the afternoon, along with several claps of thunder and flashes of lightning. However, there was not a great fall of rain, only a very slight one that scarcely wet the ground.

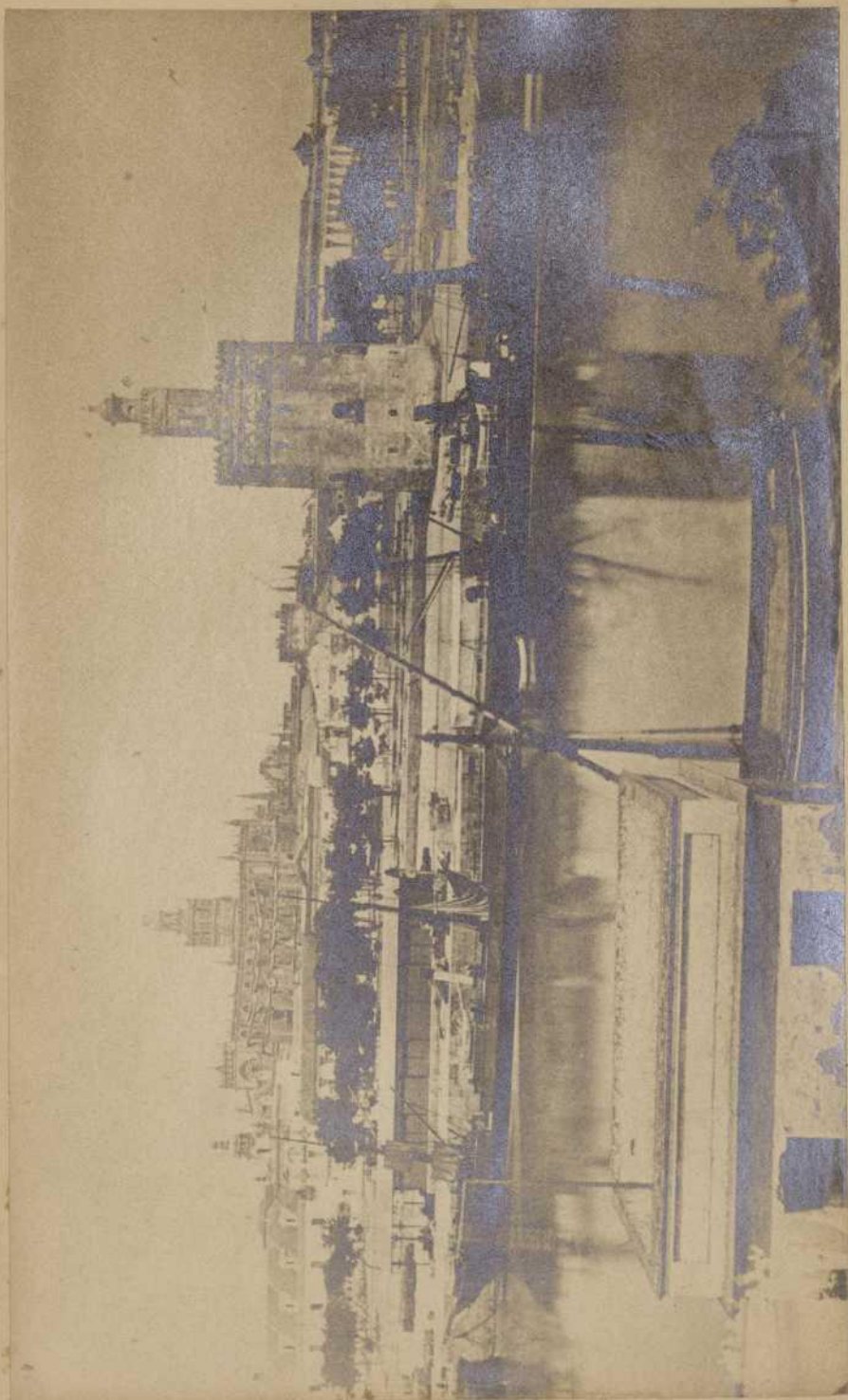
One of the great attractions of Granada is its climate, which is never too hot like that of Malaga, because the snow-clad hills always keep it cool, nor is it ever very cold, as there is sufficient warmth in the atmosphere even in the coldest weather. All the time we were at it, the sky was bright, clear, and without a cloud, and the sun was always shining brightly. As our account shows, it is a very pretty place, the prettiest we had visited in Spain—in fact, it is altogether unique in its way. The hotels that English visitors almost entirely go to are situated beside "The Alhambra." They are only two in number, and face each other. The roadway only separates

them. It is the one disadvantage of Granada that there is a long distance from the railway station to the hotels, and consequently a great charge—over ten francs for three persons with but little luggage—is made. As our account shows, it is an uphill road all the way, and this is made an excuse for increasing the expense. Even conveyances hired in town make an additional charge for only going to the hotels. Any-way, outside the town boundaries is charged accordingly.

Beggars are very rife in all the roads near "The Alhambra," but they are not allowed inside its grounds. They are most importunate in their endeavours to extort money out of visitors. A great many gipsies are continually moving about here, chiefly gipsy women and children—dirty, ill-clad wretches—tormenting and insulting people. However, there is a gipsy man who is permitted inside "The Palace Grounds." Only a selected one is allowed to do so for a series of years, as when one dies another is chosen to succeed him. He was picturesquely attired for a gipsy, and tolerably clean. He was a very civil man. He lives by selling his photograph and that of his wife and family, a franc each, to visitors, and taking care of two donkeys. He was a handsome-looking man for a gipsy. We were informed he had been an artist's model and taken by him to Rome. This gipsy lives in a small house beside that of "The English Consul."

The hotel we went to, named "The Fonda de los Siete Suelos," was not a good one. It is said to have been once the best and most frequented, but now it has much fallen off. The other one, "The Washington

Irving," is much better everybody says, and all visitors are beginning to go to it, and justly so, as the following account of the hotel we went to will show. It was dirty and ill-kept, and in fact there was no management in it. The proprietor was a stupid old man, and nobody in charge in it was any brighter. When a man gets too old to look after things, and can only sit in a chair in the sun, it is time he gave up hotel-keeping. A dirty-looking character was one of the waiters—such a looking personage as one would not see except as a beggar in this country. Still, the feeding was on most days very tolerable, though the table-cloth was rather dirty. However, clean table-napkins, or what they styled so, were provided at each meal. As this hotel did not keep punctual time, the dinner hour was always late. This is said to be a speciality of Spanish hotels, but we never found it the case in those that were properly managed. A small garden is attached to this hotel, poorly laid out, where people go and sit in warm weather. It was a curious thing that the whole of the people at the public table in this hotel were English speaking, except a single Spaniard. This was a strange thing to happen in a foreign country, and must have much struck the Spaniard. However, during our stay a rich Spanish family came, but his wife was Irish born, though the husband was a native of Granada. The daughter was the only Spanish beauty we met in with. Several Americans, pleasant people, were staying in this hotel, the rest were English and as pleasant. The English Consul at Granada always sits at the top of the table. As we have noted, the English clergyman and his wife are resident at it.



SEVILLE.

CHAPTER X.

SEVILLE.

Journey from Granada to Seville.

March the 20th.—This journey though a long one, more than ten hours in duration, was rather uninteresting.

The route from Granada to the junction, Bobadilla, has been previously described, but now it was daylight all the way, but as it was a descent, the aspect of the country was not so imposing. The town of Loja looks a poor tumble-down place, and the once celebrated city styled Santa Fe is only a wretched village. It is the next station to Granada. The most curious thing witnessed in this journey was the sun rising, for then its glittering rays so affected the night mist that overhung the country that it seemed like you were traversing a great lake. It is a great disadvantage for visitors to Granada that the only train they can possibly leave by starts at half-past five in the morning, so to get to the station in time you have to leave the hotel at an unconscionable hour in the morning, half-past four in fact. After Bobadilla the aspect of the country is rather flat and uninteresting though looking well cultivated, and no large towns were to be seen. It happened at several of the smaller stations young men were departing to serve as conscripts, and, consequently, the women that were seeing them away were weeping and wailing. Several of the men had their

caps decorated with coloured ribbons. Beggars in considerable numbers are standing about at all the railway stations between Granada and Bobadilla, and are very importunate in their outcries. The general railway station of Seville is situated in the large level plain in which its celebrated annual fair is held. It was still a descent all the way from Bobadilla to Seville.

At Seville.

(We stayed here about three weeks, but of this seven days were occupied in "The Holy Week Ceremonials," which will be described in the next chapter.)

1. *21st March.*—We only went about a little to-day, as during the major portion of the day rain was falling heavily, nearly the only occasion of its doing so all the time we were in Spain. The chief square of this city, which stands almost at its centre, seemed a large and handsome one. In it have been planted orange and tall palm trees. Before we left the orange blossom had come out : its fragrance was very sweet, and continually in passing orange blossom was falling upon you. Many fine-looking buildings surround it, but the centre of this square has no vegetation. Occasionally a band plays in it. Several of the other squares that we went through to-day were also of rather a handsome character, but none equal to the chief square. Many of the side streets were narrow, due to their inhabitants desiring coolness and shade in the great heats of summer. The houses, but more especially in the older parts of the town, looked poor, and here the paving of the streets and roadways was

for the most part bad and much worn away. Not many people were moving about to-day, probably owing to the wet weather.

2. This morning we visited and fully examined to advantage "The Cathedral" of this town. It is situated only a little lower down than the square described yesterday, and all the principal roadways in this city lead past it. At one side it is entered through an entrance gateway, and you traverse an orange grove of considerable size, with a fountain in the centre of the same character as that noted at Cordova, but there are no small fountains around it or water flowing out; it is also so overgrown with fungus vegetation that there are no fish in it. Likewise it is smaller in size, nor are the orange trees so high or covered with fruit. Altogether this place is badly kept up. You enter the building proper by one of the numerous doorways situated at this side. Over each is an ornamental stone carving in good preservation. Close to the wall here, but facing the courtyard, is a large stone pulpit from which sermons are still delivered to the immense assembled congregation below during Lent. The interior of the building is very vast. Its architecture is Gothic of the purest type. The roof is upheld by massive stone pillars. Still its size at first, though by repeated visits it grows upon you, does not impress very much, as the choir blocks up the interior so much, as is so often the case in Spanish cathedrals. The choir stalls are adorned with fine carvings in black wood, denoting in the lower section sacred subjects, but along the upper no subjects are depicted. The whole is done with both distinctness and also spirit. The arch-

bishop's throne here, situated at the end furthest from the high altar, is of large size. The upper portion is in the form of "a Tabernacle," all covered with the richest carving in black wood. On either side of the entrance nearest the high altar are organs of large size, but they are placed inside the choir. On three sides of it are lofty walls completely formed of rich and variegated marbles, but all harmonising together well ; in these are several doors through which you pass into this choir. As it is higher than the main floor you have to ascend some marble steps to get inside. Similar, as has been described, iron railings separated the carpeted passage that leads from the choir to the high altar, but before "The Holy Week Ceremonies" they were removed. On either side of the entrance to this high altar are two large and very finely ornamented pulpits, quite bright with still fresh gilding that completely covers them, used for the reading of the Epistle and Gospel. A staircase situated behind gives access to them from the high altar. To get up to it you ascend a flight of very broad marble steps. It is a very massive structure, wholly composed of rich and rare marbles, and on it are placed at proper seasons valuable church ornaments of curious and costly workmanship adorned with jewels, such as will be described. Around and above this altar is a reredos very finely carved and richly gilt, but we could not see it well as workmen were placing over it a large purple curtain or veil, which remains in this position till the Saturday before Easter Sunday, when it is withdrawn with the greatest ceremonies, as will be noted hereafter. A white veil is also drawn across this, which is likewise

taken away with ceremony on the Wednesday before Easter. Near this altar, but in the portion nearest the entrance courtyard, workmen were placing wooden boardings for the purpose of enclosing this for "The forthcoming Holy Week Ceremonies." The entire floor of this cathedral is laid with black and white marble, but not at all worn. The whole of the windows are filled with stained glass of the brightest and most brilliant character, depicting very distinctly sacred subjects. The chief colours are red and green. They are of large size and are superior to those at Toledo. The effect of the afternoon sun through these windows and upon the floor below is remarkably fine. The walls of this building are of the most bare stonework, but at one portion there is painted a figure of St. Christopher, of gigantic size. What is known as "The Tomb of Christopher Columbus' Son" was not shown at present, for over it was placed what was known as "The Temple," that will be described in connection with "The Holy Week Ceremonies." This tomb is reported to be a very grand structure. This cathedral possesses a number of side chapels around the apse and extending down the nave. They are all of large size, shut in by iron gates, and are much adorned with marble, gilding, fresco work, and such like ornamentation, along with handsome marble monuments and valuable pictures. In one, designated "The Baptismal Chapel," because within it is situated "The Font," a very large structure formed of marble, and resting upon finely carved lions, is the most valuable picture in this cathedral, namely, Murillo's celebrated "St. Anthony of Padua visited by the infant Christ."

It may be mentioned the figure of the saint was cut out of this picture in the end of 1874, but was discovered in America and restored to its original place. Where it was cut out and replaced is easily discernible here. This picture is one of the very highest merit, both as regards its execution and colouring. Its size is large and it hangs lengthways. The expression of the saint is noteworthy for its submissive expression, and the faces of the angels are very beautiful, such as are so often seen in Murillo's works. The shadow of the infant Christ on the outstretched book beneath is a remarkable artistic achievement. Another similar work, also by Murillo, hangs in Holland House, near London. This picture is allowed to be one of Murillo's masterpieces. The background is not so dark as in many of this most eminent painter's works. In the chapel exactly opposite, also of large size and adorned like the others, is the newly erected monument to the last Archbishop of Seville. It is formed of white marble of considerable size, and is most noteworthy for the freshness of its colouring and superiority of execution. The figure, a very finely done one, occupies a recumbent position. The carving of the vestments, as he is represented in full pontificals, is especially noticeable here. There is another chapel, but situated within the apse, most worthy of notice, for it is named "The Royal Chapel," because in it are buried the Castilian king, usually called St. Ferdinand, who conquered Seville from the Moors, along with some of the early Christian kings. It is of great size, and, like the rest, is shut off by iron gates. This chapel, like "The Royal Chapel" at Granada, possesses

a distinct jurisdiction, and has a regular staff of canons and officiating priests. The walls are completely lined with black and white marble. The roof is frescoed in a brilliant manner, up to the top of the dome, of which this chapel has a small one. The altar is formed of marble, and is otherwise much ornamented. On it stands a small statue of the Virgin, in silver, which is most richly adorned with gold embroidery, and covered with rich and rare jewels and gems. This statue was carried as a relic in all his campaigns by St. Ferdinand. Three tombs are here, two on either side of the entrance, and one in front of the altar. They are of a very fine character, executed in marble, and displaying carved work of the richest description, and the subjects depicted stand out clearly. The carving of the lions that uphold this tomb is especially noticeable. On each rests a splendidly jewelled crown and sceptre of the same character. They are both very old and interesting, as they were used by the sovereigns that lie below. They rest on a silken covering thrown over the tomb. In front of the altar, as we have noted, is that of St. Ferdinand. Its frontage is of solid silver, most richly adorned and embossed. It dates from the time he died to the thirteenth century. The cover of this tomb is also of marble, and is similarly decorated to those we have described. His original grand crown and sceptre is also preserved here, resting on the silken cover. Marble railings shut in this tomb. Below is the vault in which his coffin lies. Some descend to view it, but we did not do so. Another chapel connected with this building likewise calls for notice. It is designated "The Sala Capitular."

To get to it you pass along a short passage, the entrance of which is close beside "The Royal Chapel." This passage is entirely formed—roof, walls, and floor—of white marble, and is of considerable height and breadth. The chapel proper, though small, is octagonal in form, and of the most beautiful and perfect proportions. It is completely constructed of pure white marble, and possesses a dome. On its walls, and to the very top of the dome, there is a series of very rich carvings in marble, after the Moorish fashion, in excellent preservation. Around the top of the walls are a number of portraits, but of small size, more like medallions, said to be executed by Murillo. Several pictures by him, of the highest merit, are also in this chapel, but none are equal to his "St. Anthony." It is owing to its peculiar shape that this chapel seems small, while in reality it is a large one. What is designated "The Choir Chapel" of this cathedral, as in it the daily services of the choir are celebrated, is of large size, in fact, like many in ordinary churches, and possesses rows of stalls, but not at all carved. This chapel is also situated within the apse. The altar here is plain, and so is the rest of this chapel. But over the altar hangs a picture of considerable merit, a "Taking down from the Cross," reported to be by an eminent pupil of Michael Angelo. This picture is of large size, and is executed with great vividness, but its colouring is too dark, and also has rather faded, or it would be a picture of the highest merit. Several other pictures, said to be by eminent Italian artists, hang here, but none are so large sized or good. After, we were shown the vestments and magnificent church or-

naments of this cathedral. The former are situated in a room just above this choir chapel. To get to it you ascend rather a steep staircase. This room is a large size, several divisions of it in fact, and they are filled with presses, such as we have described in other buildings, and their doors are opened for your inspection. Now you see all sorts of things, of all colours, and most richly covered with old embroidery and needlework, but of superior merit, and as fresh as ever. Many are almost solid-looking, due to the unusual richness of their embroidery, done in gold or silver. They are all of silk and satin, and of a very fine texture, but in many the material can scarcely be perceived, owing to the abundance of the embroidery. The frontals and draperies of the high altar, which are only put up on grand occasions, are of a very magnificent description, and are especially rich with divers embroidery, in silk or satin. Here are exhibited some church vessels, in silver, or silver gilt, but unadorned with jewels. These are used on ordinary occasions. After this you ascend a steep stone staircase, and pass through a very strong-looking iron gate, which is unlocked, and enter a small but strongly-built room of stone, and which has its windows protected by iron bars. It would need to be so, as so many valuable things are here, similar to which very few, if any other, cathedral possesses. A large chest, double locked and iron barred, nearly fills this room. From it the various articles shown are taken. They are all of pure gold, and are completely covered with the very richest jewels and gems. As may be supposed, they are of great weight, and many of them are of old date, and very finely embossed.

The most interesting object here historically is a chalice of large size, that was formed out of the first gold that was brought home from the West Indies by Columbus, and presented as an offering to this cathedral. It is very weighty, beautifully embossed, and quite covered with jewels. It is remarkable how the diamonds of the purest water sparkle on some of the articles in this coffer. You are quite able to walk round the exterior of "The Seville Cathedral," as it stands on a raised mound above all the surrounding streets, and on three sides is quite open. Now you can perceive well its most beautiful and florid Gothic architecture, along with its carved work, which is remarkably rich. The entrances of many of its chief doorways are adorned with very fine carved work in stone, treating of sacred subjects, but still in the most perfect preservation. Its vast size can now more easily be appreciated; and really, taken all in all, it is a most magnificent building, so perfect is its proportions, and so splendid is its Gothic architecture. Its date is the sixteenth century. Undoubtedly it is the finest Gothic cathedral in Spain. It is remarkable to see so late such a fine example of the Gothic, more florid than any in Northern Europe, and unusually so for Spain.

In the afternoon we took a short drive about the town, and crossed by a lofty and rather handsome stone-built bridge that stands high up over the river—"The Guadalquivir"—that flows through Seville. This bridge is quite modern. On it, on all occasions whenever we chanced to cross it, a number of idle people were standing about. This river is now much broader, larger, and swifter than at Valencia, and is

navigable up to this point. For a considerable distance down on either hand stone-built quays have been formed, at which a considerable number of vessels, chiefly steamers, some of very considerable size, were lying, and a moderately large goods traffic is carried on. Fruit, wine, and hides are the chief articles of export here. On the opposite side of this bridge is "The Gipsy Quarter of Seville," but here they all live in houses built of stone, but small size, although two storeys in height. As may be supposed, this quarter is rather a dirty one, and the streets are narrow. All where we traversed to-day a great number of people were moving about, and consequently there was a very considerable bustle in the streets.

3. To-day we paid a visit to what is designated "The Alcazar of Seville." This was the original Moorish palace of Seville, but had fallen into a ruinous condition; however it was restored after the original Moorish fashion at a great expense by the Duke de Montpensier, to whom it now belongs, for it was presented to him as a residence by Queen Isabella. It has most extensive grounds, which are surrounded with the original lofty Moorish walls, in still good preservation. Though belonging to the above noted Duke it is the residence of Queen Isabella while in Spain, and is also used as the royal residence while the King or the Royal Family visit Seville. It is situated near to "The Cathedral," rather behind it in fact, and the entrance is through gates like those of a fortress, the still existing remains of the original Moorish fortified works, and then you come into a large grass-grown courtyard. The entrance proper is

protected by iron chains and doors. To get to the rooms shown you traverse several stone-laid passages that have whitewashed, though rather lofty, walls and roofs. You require an order to see this palace, which is procured easily at a house close beside it, and it is shown by servants in government livery. The rooms that are usually shown to visitors are situated on the lower floor, and though small are very finely adorned with Arabic inscriptions, and designated after those in "The Alhambra," executed in pure white marble. Though very fresh, as they are modern, still it must be remembered they are an imitation, and not an original Moorish work. The roofs are mostly very lofty in height, and the floors are all laid with white marble. The ceilings are all covered with very rich gilding, quite fresh, in imitation of the finest in "The Alhambra." Many of the rooms have the same names as those in that palace. On the upper portion of some of the larger rooms are small painted medallions, quite modern, depicting the various Castilian sovereigns of Seville, but apparently not of much merit artistically. In the centre of some of the rooms are small fountains, but they are said never to play. The doors of all the rooms are very fine, as they are entirely constructed of cedar wood richly ornamented, and are of large size. The finest cedar wood was said to have been here used, and they quite equal, if only they were ancient, would probably surpass, those in "The Alhambra." Many visitors, that is to say those that begin their travels at the south of Spain, think very highly of this palace, but it did not impress us so much, for we had been first to Granada. (We were very fortunate owing to a

special order which a friend had got, and took us along with her to see the upper portion of this palace, which is but rarely shown to anybody, and more especially so as only it had been quitted a few days previously by the King's sisters, "The Infantas." When we saw it was Thursday, the 6th of April, but the account may as well be included in that of to-day for the sake of uniformity, but the grounds were visited to-day. It may be noted a special liveried servant shows this portion.) You ascend from the lower to the upper portion of this palace by rather a poor and mean-looking staircase of stone, such as you would not expect to see in such a place. The first object you now see is a small chapel, which is indeed a very little one, but interesting, as it is entirely formed, roof, walls, and floor of different coloured glazed tiles of the finest manufacture, the art of which is now lost, and of an old date, as it was constructed at the command of Ferdinand and Isabella of Spain. The front of the altar is even formed of tiles representing a sacred subject, very vividly and artistically done. This chapel stands exactly at the head of this staircase. It is also historically interesting, as it is said here Christopher Columbus attended his first mass on his return from discovering "A New World." After this you are taken through the apartments used by the Royal Family. In some of the larger rooms the walls were hung with fine tapestry, depicting in a very vivid manner scenes of a large size, principally after the eminent Dutch masters. The brightness of the colouring here is very distinctly visible, and in fact it almost rivals some of the very best in "The Es-

curial," and is of the same manufacture and age. But only the two largest rooms are here hung with this tapestry, as the walls are for most part lined with the very finest silks or satins of different colours, but all of the very richest and finest texture. The carpets are also of the very finest pile, and are apparently, owing to their colours, of Persian manufacture. Owing to their softness your feet seem to sink into them. The ceilings are very lofty, and usually are either richly gilded (the woodwork is of the finest character) or else they are covered with frescoes of very superior merit. The two bedrooms lately occupied by "The Infantas," the King's sisters, were also shown to us. They are still in the same condition as when they quitted them, only a day or two since. Neither room is large-sized or remarkably finely fitted-up; rather plain it may be said. A single bed is in each, rather small, but adorned with lace curtains. The one room opens off the other. In another room within this palace is shown the original bed of Ferdinand and Isabella; but it has been restored. It is of large size, and has a canopy, down from which very rich lace curtains fall and cover the bed. The front, which is of black oak, is adorned with such carvings as there were in fashion upon bedsteads in their day. In this room is preserved "The relic holder of Philip the II.," which he took everywhere about with him. Its front is divided into compartments, each of which is adorned by a very fine, though miniature, picture on a sacred subject, each by the most eminent Italian artist of his age. This is kept shut, but probably inside are various drawers for holding relics. It is composed of por-

phyry, and ornamented with jewels. This article, though small, is artistically a work of the very highest merit. Also is shown here what is designated "The dressing-case of the wife of Pedro the Cruel," one of the early Christian kings of Castile. It is like a wooden box from the outside, and is not at all ornamented. A number of pictures hang upon the walls of this palace, but none are of very superior merit, rather poor and mean in fact, and small sized. Several are portraits of members of the Royal Family, among them those of the present Sovereign and his sisters while children; but none are by known artists. On looking over the railings surrounding a portion of the upper apartments you can get excellent views of the Moorish courts below. Only here can they be viewed to full advantage. After this we went into the extensive grounds that are situated behind this palace, but quite surrounded with the lofty walls previously noted. Though of very large extent they are kept as badly as any we have noted in Spain. At the end nearest the palace, but rather underground, are extensive buildings, designated the original Moorish baths. Though there is still a little water in them they are cold, damp, ill-kept looking places, quite unadorned, for they are completely whitewashed. A number of small Moorish-looking—or perhaps restorations—buildings, are dispersed through the grounds. Though poorly fitted-up—such are originals—are still in good preservation. At the centre of these grounds there is a quantity of boxwood that is cut into various shapes in imitation of the various Spanish orders (of knighthood). A number of fine looking orange trees

are here, which were just coming into blossom. These grounds, it is said, will be much more worth a visit in a week or two hence, when everything will be in full bloom, as there is reported to be a great variety of flowers, which, however, did not happen to be visible while we were there, nor had we time to return. An iron bridge connects the lower floor of this palace with the grounds. A sort of gardener closely accompanies you, and though he shows you nothing he looks out for his fee. Some small concealed fountains that unexpectedly play on unwary visitors are said to be within these grounds.

4. To-day we visited "The Palace of San Telmo," one of the chief sights of Seville. It is the residence of the Duke de Montpensier when he is in Seville, but it is only shown when he is absent. It stands in the outskirts of the town, adjoining "The Public Drive" of this town, which will be afterwards noted, and not far from the general railway station. The main entrance is through large ornamentally gilded iron gates. On either side are similar iron railings around the whole of the exterior. This palace is a grand and very handsome edifice of very florid architecture, and has an extensive frontage much adorned with stone carvings. It is, though old—upwards of three centuries, as it was built by Ferdinand, the son of Christopher Columbus, for the purposes of a naval college—in excellent preservation and repair. The interior is also very grand. All the rooms are large and splendidly fitted-up, with magnificent pure white marble floors. The ceilings are very lofty, and are either splendidly adorned with frescoes of high artistic merit, or else

covered with gilding of the very finest description over antique cedar wood. The walls are hung with different coloured silks or satins of the very finest description, all quite fresh and new-looking. Where the rooms require carpets, they are of the very finest and richest pile, into which your feet sink. Their colours contrast admirably with the rest of the room. The furniture is of a magnificent character, the whole of different woods most richly carved and otherwise decorated. Many of the tables are very finely enamelled. The most of the chairs are finely ornamented, and covered with various rich and rare stuffs. A number of cabinets are dispersed through the rooms. The whole are formed of China of the rarest and most valuable nature. Several are of that almost now unique kind known as original and undoubted Sévres. The largest room shown is "The Ball Room." Scarcely in any palace would you see so magnificent an apartment — so large, so broad, so lofty, with such a splendid pure white marble floor, quite uncarpeted, and such a fine fresco on the ceiling. One end is a raised dais for the use of the master of the palace and his principal guests. Many different kinds of rare and valuable clocks, either of the finest china or else of ebony, are dispersed through the various rooms. They were all in active operation. In one rather long gallery, or connected passage, there is a curious series of specimens, all done in needlework, depicting the chief scenes in Don Quixote. Though of very considerable age, they are all in excellent preservation, done with great clearness, and really of high artistic merit as specimens of needlework. The whole of the walls of

this palace are likewise hung with pictures, the most of them of very superior merit, as it is said here is the finest pictorial collection in Seville. It may be justly designated so, as it comprises the very gems of all the great collections of paintings once possessed by Louis Philippe. The Murillos are here, a very considerable collection, and are especially choice. In all the faces of those depicted—the whole are sacred pictures, chiefly treating of “The Virgin and Child”—there is both a wonderfully natural as well as pathetic expression. The colouring is bright and clear, and the background, though dark, is well done. These pictures are quite equal to the Murillos previously noted, in “The Royal Palace,” at Madrid. There is also a picture by Goya—two ladies looking over a balcony—universally acknowledged to be his masterpiece. The superiority of this work over the majority of his seen in Spain can easily be detected. There is likewise here a magnificent portrait of “A Jewess,” by that well-known French artist, Ary Schaeffer, which is a very superior work of art. None of the pictures are of the largest size, still they look better than many of that class. Though we have noted the most remarkable, the whole through the rooms are well worthy of attention, as they are not only by the most eminent Spanish masters, but also by the best French, Dutch, and Flemish painters. As may be supposed, there is a very large collection in this palace. From “The Ball Room” here you pass direct down some easy white marble steps into the extensive grounds in which this palace stands. They are both well laid out and kept in good order. The numerous paths are swept clear, and kept

free of grass or weeds. Many flower beds are here—kept in excellent order. The flowers in them—a very great variety—were just coming into bloom. Numerous small fountains, all free of fungus, are dispersed throughout the grounds, which, as they are all in active operation, must keep them cool in the great heats of summer. The finest, tallest, and largest palm trees in all Seville are here. Also there is an extensive grove of orange trees, which were just now loaded with fruit. These bear the celebrated bitter oranges of Seville. Numerous large sized peacocks, in full and most brilliant plumage, are going about. Small houses are placed in various parts of the grounds for their accommodation. At a retired and thickly wooded spot within the grounds is shown the grave of a favourite horse, that formerly belonged to Louis Philippe. A small monument has been erected over it. At another are preserved some ancient-looking tombs, that are said to have been the family burial place of an ancient nobleman of Seville. They look now very time-worn, though probably once they might have been very magnificent. The grounds are so extensive that it would probably require hours to examine them properly. There is a considerable quantity of green grass here, on which four or five well-sized cows were feeding. They are used when the family is here for supplying them with milk and butter, as a small dairy is situated within the grounds. The numerous walks here must be very pleasant, even in the greatest heats of summer, for as the overhanging branches of the trees quite overshadow them, consequently, the fully opened leaves must afford a pleasant shade. We were permitted to go about the grounds at pleasure, and quite unattended.

5. To-day we paid a visit to what is known as "Pilate's House in Seville." It is said to have been built several centuries ago at the entire cost of a very rich and eminent Spanish nobleman as an exact imitation of Pilate's House at Jerusalem. This building stands in rather an out-of-the-way part of the town down from "The Cathedral," still no visitor to Seville omits to go to it. It is freely thrown open to all visitors. Its size is but small, and all the rooms are of the same character, still they are interesting, as their walls are completely lined with the finest glazed tiles, all of different colours, but as fresh as ever though dating from the time this house was built. The first shown is the entrance courtyard, which is entirely formed of white marble, and the floor is laid with the same. Its size is considerable. A small fountain, similar to those we have described in "The Alhambra," occupies the centre. Around it a rather pretty small garden has been formed, kept up well. The lower portion of the walls of this courtyard is lined with similar tiles, all perfect. It is open to the sky. One or two small rooms opening off it are next shown. They are entirely adorned around the walls with different coloured and patterned tiles. The ceilings are quite covered with rich gilding, on which are depicted various coats of arms connected with the family that built this house. They are tolerably lofty in height. The floors are of white marble. The staircase that you now ascend is not a very broad or handsome one, though of marble, nor indeed would it be noticeable except that its walls are entirely lined from top to bottom with a series of very fine tiles, all glazed and

of varied hues and patterns. Rarely would you see anywhere a similarly adorned staircase in such excellent preservation. Just at the top of this staircase is the representation of a cock which is said to be the exact resemblance in every respect of the one that crew before Peter. Once upon a time this cock used to crow, but it does not now do so ; probably its internal mechanism has gone wrong. The rooms upstairs are rather larger, and open the one off the other. They are similar in their decorations to those we have described below. They are designated as the various business rooms used by Pilate. Upon their ceilings are rather fine frescoes. On the walls here are only copies of pictures. They are but few in number, and not very remarkable artistically. The small chapel, situated at the top of the staircase, is not very magnificent, though the walls are likewise lined with similar tiles. Among such like decorations of these apartments there is a quantity of imitation Moorish work, though done in stucco, looking like white marble. A large open gallery encircles these upper rooms, looking down from which you can get excellent views of the entrance courtyard. The roof of this building is flat. From it you can get a little view of the neighbouring houses that quite surround it. This building is but two storeys in height. After leaving it we went to "The House" where Murillo was born and died. It is situated close to what was once known as "The Jews' Quarter in Seville," its situation is still lower down the town than Pilate's house, as here in old times they were obliged to reside. This is a curious old place, with lofty houses in which are very small windows,

and narrow and ill-paved streets. It seems now to be a very poor quarter, and dirty-looking children were playing about in all directions. The interior of Murillo's house is not now shown. A person could scarcely find it out unless on strict inquiry, as there is upon it no memorial tablet or any other indication that it was once the house of an illustrious man. It may be here noted this is a thing much neglected in Spain, so different from France and Italy. It has rather a mean exterior, but in the entrance courtyard a rather pretty small garden has been laid out, bright with fresh greenery. However, we only saw this through the closed iron entrance gateway, and it was rather well that it was so, as behind the door there was a large and fierce bull-dog barking and growling and seemingly very anxious to get at us, which made a short stay at the house advisable.

6. This morning we went to service at "The Cathedral," but very little calling for remark was done. Mass was celebrated, but with very little magnificence. It happened now the whole frontage of the high altar was covered with a purple veil. Only three priests officiated, nor were they richly attired; only in purple embroidered vestments. The choir to-day was full of white-robed choristers, who were very numerous, along with a great number of canons. The minor canons of this cathedral wear black robes and caps of the same colour; the major, robes of purple silk and black caps, lined with green. Several persons, what we would designate sacristis, attired in a curious coloured sort of uniform, red and black, decorated with silver, move about here, keep order, and convey the various articles that

may be required during the service. A sermon was preached to-day by an upper canon. He seemed to have good and strong lungs, owing to the noise he made. A large congregation was assembled, as people were standing crowded in all parts, between the front of the high altar and the choir. Laymen were permitted to sit within the choir during the sermon, but immediately on its conclusion, they were all turned out. Neither was the singing, or music, as is usually the case at Spanish cathedrals, remarkable. All within the choir joined lustily in the singing. It is the custom at Spanish church services for the women to bring with them camp stools, on which they sit ; the men, except those that happen to get for a time within the choir, and consequently get seats, have to stand all the time. It is the way, in all Spanish cathedrals, to allow men inside the choir during the sermon.

In the afternoon we visited a "Charity Hospital," named "The Caridad." It is situated overlooking the quay that lines the river previously noted. In it reside worn-out old feeble men, who are taken charge of by nuns, that devote themselves to this special occupation, and consequently are working ones. They wear a special black attire, and have long and overhanging snow-white caps on their heads. They looked especially clean and kindly looking. The main frontage of this building is poor looking, and the entrance courtyard, though large, looks rather grass-grown. Off this entrance courtyard is a large room. Looking through the windows may be perceived many very white looking covered beds, standing in rows, in which the old men sleep. Such, as were able, were looking out at

the windows ; they all appeared to be very clean and comfortable looking. The chief attraction here for visitors is the chapel, which is situated close beside the large hall previously noted ; though not very large, it is finely fitted-up and richly adorned, with marble, gilding, and similar ornamentation. The floor here is laid with white marble, and the ceiling finely frescoed. The main altar is finely adorned. At one end stands a small pulpit, of variegated marble. Around the top of the building are galleries, where the nuns sit when they attend service. At the end opposite the altar is the organ gallery, with a tolerably large organ in it ; but the great attractions are the pictures. Two are by Murillo, and they are usually ranked among his masterpieces. They hang opposite each other. The one represents "The Miracle of the Loaves and Fishes." This is a well done subject, with a number of figures introduced into it ; but it must be confessed the prominent figure of Christ wants dignity. That of St. Peter is a conspicuous one in this picture, and is remarkable for its impressiveness. All the accessories of this are well done, and the large crowd depicted consists of what aptly may be designated a succession of portraits, as the one has a distinct individuality from the other. The colouring is bright and clear, and in the remote distance a landscape can be perceived, such as we have described in some of Murillo's other pictures. The scene depicted occupies the foreground. The picture on the opposite side represents "Moses striking the Rock." This is also a very fine picture, though the figure of Moses is not a very impressive one. Similar to the previously noted one, the figures

here are very numerous, and, in fact, a succession of portraits, but all of the Spanish type. That of the old woman in the foreground, but towards the lower end of this picture, is noteworthy, for such a face you often see among the lower class in Seville at the present day. A number of animals are introduced here, all well done, except that of a dog in the foreground, but he looks much more like a pig, an animal abhorred by the Jews. The aspect of the rock, the water rushing out, and the stream flowing below, are all remarkable for the realism of their execution. The colouring is again bright and clear, but the landscape part is not so prominent a feature as in the one opposite. Both pictures are of large size and hang lengthways. Unfortunately both these pictures hang so high up on the walls that they can only be examined with difficulty. There are a number of other sacred pictures in this chapel, but though some are by Rebalta, none are so fine or clear as those we have noted. After leaving this we drove, for a short time, in "The Public Promenade," or "Drive of Seville," which is situated close beside "The Palace of San Telmo." It is on an extensive scale, and beside the main one, there are numerous side drives through this. All the drives are well shaded with fine trees, just bursting into leaf, and consequently all fresh and green. Lilac of both kinds, and similar flowering plants, were in great profusion, also orange blossom, hanging over from the palace gardens. Several rather fine villas overlook this drive. Some are of very considerable size, and all stand in their own well laid out grounds. Not many carriages were moving about to-day, as we happened to be rather

early, for the great assemblage of them (which is said to be at its height at five o'clock, and lasts, at this season of the year, till six), had not yet come. We, however, left at half-past four o'clock.

7. To-day we visited what is known as "The Giralda Tower," which is the highest one in Seville. This is "The Bell-Tower of the Cathedral," but, as is usually the case in Italy and Spain, stands, though close beside it, quite distinct from it. You enter it at the apse end of "The Cathedral." It was entirely erected by the Moors, and as it has undergone little or no change, it is thus the most perfect specimen of Moorish workmanship in Seville. As it is very lofty, people generally ascend it for the sake of the view obtainable from its summit, which, as our account will show, is a very fine and extensive one. The entrance of this tower is adorned with stone carvings still in good preservation, which extend some distance up its front. Though so lofty the ascent is a very easy one, as it is entirely formed in a succession of short and easy inclined planes, amounting in all to thirty-six. As there are so many distinct ones, they are not in the form of one continued ascent, but wind round and round. The walls are whitewashed over the original stone work, and the planes are formed of small stones, now rather worn away by age and people continually walking upon them. This place is tolerably lighted, as in all parts are windows, but mostly small ones, and protected by iron bars; however, several are of large size and open, as through them you can go on to the stone balcony in front, from which good views can be got of "The Cathedral" that lies immediately below.

There is a window doorway at nearly each tier of this tower. The entrance of this tower has been utilised as apartments for a number of people who were very poor looking. They are small and dirtily kept. A little higher up is a tolerably large room, and well fitted-up, which is the sleeping and living room of the watchman that takes charge of this tower. It has been formed out of the solid masonry. The top of this tower is flat like that of "The Bell-Tower" at Granada, and similarly as in going round it from all sides extensive views can be got, though perhaps not so extensive as those at Granada. On the one hand immediately below you extends "The Grand Cathedral of Seville," so large and so magnificent in its florid Gothic architecture, its very rich carvings and mouldings, and with its many towers and pinnacles uplifting their heads in all directions, but to one side (of it) may be perceived its orange court, telling that once a building of a different style of architecture and belonging to an Oriental race, had occupied this site. Beyond may be distinctly perceived "The Exchange;" the widely-extending quite walled-in grounds, within which is "The Alcazar;" and the view is closed in by the green hills on the way to Cadiz, between which is a fertile plain and the widely-extending town, through which like a thread flows that historic river, "The Guadalquivir." These green hills and fertile plain shut in the view on both sides. Further down on the same side may be seen that large building known as "The Tobacco Factory," "The Palace of San Telmo," and that level and large piece of ground upon which "The well-known Fair of Seville" is annually held.

On the other hand outstretches the vast and closely built city, in which many a church tower, and those belonging to charitable or municipal buildings, uplift their heads. Still further on is seen the now great pottery manufactory of Seville, but once known as the "Cartuja Convent." Above the top of this tower hangs a large peal of bells, more than twelve in number, and all having different names of apostles or saints, as St. Peter, St. Maria, St. Nicholas, that were given when first placed here, as the whole have been regularly baptised. Some of these are of very large size and powerful. It may be noted Spanish ecclesiastical bells are invariably hung in a circle. The largest are frequently rung, but the whole peal is rung together once a-year on the occasion when "The Purple Veil" is rent, on the Saturday before Easter Day, and, consequently, must make a great noise. Unfortunately, as a high wind was blowing, the top was not so pleasant as it would otherwise have been if the weather had been calm, nor did we see so conveniently the view. After this we went to "The Exchange," which is only separated from "The Cathedral" by the broad roadway that leads up from the general railway station to the town proper. This is a fine and large building, with a wide extending frontage in the Ionic style, though constructed of a material in granite. Its colour is the same as that of "The Escorial." (It was erected in the reign of Philip the II., designed by the same architect, and bears marks, though possessing the same solidity, he could also design a building as suitable for a much brighter sun in the same material.) You enter first a large and well proportioned courtyard of stone

kept in good order. However, it is paved with white marble, and a small playing fountain occupies the centre in the same material. Several rather well done groups, also in white marble, occupy the several corners of this courtyard. Of course it is open to the sky. One portion here was in the course of preparation for fitting up as an exhibition of paintings, said to be of the modern Sevillian school. It is reported this exhibition is held annually in this place at this date. Several names of eminent Spanish painters, but those of the old masters, are inscribed on the walls in distinct characters. They are all surrounded with green laurel leaves. Also various brilliantly coloured flags hang around this room. After this we passed upstairs by a magnificent staircase, entirely formed of various coloured marbles, but all harmonizing well together. The steps are very broad and the whole is most massive, and so is the double railing on either hand. This stair is not a very long one, but it is really a grand one. The numerous passages branching off from the top of the stair are entirely formed of white granite, and are exactly similar in shape, appearance, and stolidity to those noted within "The Escorial." After this you enter the most remarkable sight of the building, namely, "The Library," which is a very large hall, but branching off into several divisions, each of which would be justly designated a very large room. All these possess very lofty ceilings richly covered with gilding, and the walls are lined with various coloured marbles. The floor is laid with polished wood. But the most curious things are the bookcases, which, however, are entirely filled in place of books with papers

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in written characters done up in brown paper parcels. These consist of the whole of the despatches that were sent from America to the Government at home since its discovery by the Spaniards. They are styled "The Papers on the Indies." It is reported there are here tons upon tons of written material: the whole of the rooms are full of lofty bookcases, every shelf of which is stuffed with these large brown paper packets, more like in appearance to what would be seen in an immense warehouse; nor have their contents been yet properly investigated. Here are shown the despatches written by Cortes and Pizarro, detailing their discovery and conquest of Mexico and Peru. They occupy a numbered shelf in the bookcase at the upper end of the largest room. Beside it, facing each other, hang two original portraits of them, both apparently, by their pictorial aspects, very determined men. These are the only art treasures in this library. All Columbus's papers, as they are so valuable, have been removed to a fireproof safe within this building, and are not now exhibited to the general public. In one of the side divisions are preserved several old maps—one done in England for the Admiralty in the last century by Sir Joseph Banks—and other articles connected with foreign discoveries. This place is an interesting one to visit, as now you can have some idea how great a colonial power Spain once was, and how low she has fallen, owing to mismanagement and neglect, as on receiving these despatches, though containing valuable suggestions, probably they were thrown aside and no further notice taken of them.

8. In walking about to-day, we looked into a

church named San Lorenzo. This was one of considerable size, and was rather magnificently fitted up, with marble gilding and other ornamentation of a suitable order. Its architecture is an imitation of the Grecian, and it has a dome finely frescoed. The high altar here is very finely decorated with marble. Several rather good pictures are in this church, and one or two monumental statues in marble and bronze of very fair artistic merit. There is in this church a small side chapel, which is one complete mass (altars, walls, and ceiling), of the richest gilding. The eye is almost dazzled by its splendour. As usual, as in all Spanish churches at this season, the front of the high altar was covered with a purple veil. Arrangements seemed to be in progress here for carrying the images that belonged to "The Confraternities" connected with this church in the processions of the following week. This church, though so sumptuously fitted up, is not large. Its exterior is unadorned and built closely up with houses, and thus it has rather a poor appearance. The street it stands in, though one of the busiest in Seville, as this is quite the centre of the town, is not a wide one, nor are the houses either lofty or handsome, notwithstanding the best shops are here and people in crowds are continually moving up and down. It appears fans are a great article of sale in Seville, and for the most part they are not very dear in price. Of course there are shops for everything required in a large town. Few of them, however, though well provided apparently inside, have fine exteriors, that is to say, grandly got up. It seems to be rather rare in Spain, even in large towns, that the shops are magni-

ficently got up, both as regards their exteriors and interiors, such as may be seen in many home and foreign cities with not nearly so large a population as that of Seville. Still, it must be noted many of the streets in Seville are mere lanes, probably so built, though there are several fine shops in them, in order to keep them cool in the great heats of summer ; and, likewise, there are so few wide streets or houses with long and handsome frontages, they (the shops) do not show off so well as in other towns.

9. This morning we visited "The Art Museum" of this town, which contains a large and valuable collection of paintings, for many of them are by Murillo. It is situated about the centre of the town, and occupies one side of a large and rather handsome square, architecturally designated "The Museum Square." In its centre is a rather handsome marble statue of Murillo, of modern date. He is represented standing, and below are bas-reliefs depicting notable events in his life. The base of this statue is surrounded with a little greenery. The whole is well done ; but this was the only monumental memorial to Murillo we saw in Spain. This museum is a very large building, for it was once a convent, but has a quite plain frontage. You enter first "The Original Cloister," which goes quite round this building. The chief room opens off this, and was originally the "Refectory." This cloister, as may be supposed, is of very large size, and, though its walls are completely whitewashed, its roof is apparently of oak, still in its original condition, and is covered with fine gilding and such like ornamentation as we have noted in connection with the finest ceilings in "The

Alcazar." It is very lofty. A small, though rather well laid out, garden occupies the centre here. In the centre of this is the original conventional well. In one portion of these cloisters are preserved various Roman remains, chiefly stone fragments found in the neighbourhood of Seville, but none of them seemed of much interest or value. The pictures—those of the old masters especially—are hung in a single room, but it is of immense size and very lofty. Though the walls here are whitewashed and rather poor-looking, and the floor only of common wood, the ceiling makes up for any ill effect, as it is completely covered with the original fine frescoes in good preservation, and they are continued up to the very top of the dome which this apartment possesses—a lofty one. Murillo is the chief artist represented here, as he has twenty works. The Virgin and Child is the chief subject depicted, and two of them are especially noticeable for the realism and naturalism of the attitude of both, especially that of the Child. In both cases the Virgin is a pretty woman in a natural attitude, and nothing more, as she wants both dignity and submission. In both the background is dark, so all the attention is concentrated on the two figures depicted. Both pictures are of small size, similar to those of Murillo in "The Madrid Gallery." Another one worthy of mention is "The Visit of the Infant Christ to St. Anthony." This is another fine work, but inferior in some respects—especially in the face of the Child—to that noted on the same subject in "The Cathedral." The figure of the Child, however, is a pretty one, and so are the faces of the attending angels. The face of the Saint,

kneeling and praying, is depicted with great humility. The shadow of the Child on the open book in front of the Saint, though a most noteworthy feature in this picture, is not quite so distinct as in "The Cathedral" picture. The background is brighter than in the other two. Its size is also larger. Though others of his works are worthy of notice, we have mentioned the most remarkable. Zurbaran is the chief artist here, besides Murillo, as he is represented by numerous examples; but none are so fine as those we have noted. All are on sacred subjects, and some are of the very largest size. An ordinary room would scarcely hold these. Several other old masters, but natives of Seville, are represented; however, their names and works are quite unknown in this country. There is another room in this museum filled with pictures, but it is of much less size, and not at all adorned. This is designated "The Business Room" connected with this museum, but the portion where the members of this art academy sit was not open. It is raised above the rest of the floor, and has in front a finely carved doorway and railings in polished oak. This interior portion will be described on the 4th of April, when we visited this museum for the second time. The walls in the main portion of this room are covered by modern pictures, all of high merit and large size, executed by some eminent artists of the modern school of Seville, all members of this body. The clearness of the colouring and execution is noteworthy in all these pictures. Then we went up to the second floor of this building. The stairs are only of common stone. There is here a large space, but more in the

form of passages than rooms. Several that were shown had their walls hung with copies—all for sale—of the most noted pictures throughout Seville. Those two great ones by Murillo in "The Caridad Hospital" are well copied here. The walls are all whitewashed. There is in this floor a vast amount of vacant space that might be devoted to the exhibiting of pictures, both annually, perhaps, and those gifted to this museum. It ought to have been noted that there is marked a certain place in the wall of the cloister denoting to the level to which the water rose in the last great overflow of "The Guadalquivir" in Seville. This cloister is paved with stone.

In the afternoon we visited a church named San Pablo. This is a very large church, and grandly fitted up; the roof is entirely covered with fine frescoes, in good preservation, and these extend to the very top of the dome, which is here a rather lofty one. The architecture of this church is of the Corinthian order. This church, however, was situated not in the centre of the town, but in the upper portion of it, and close to the square in which our hotel was situated. The choir here, though this church is so large, is rather small, and but poorly fitted up with plain, undecorated, wooden stalls; also, it is arched over by the organ gallery. The high altar, however, which stands at the end opposite the choir, is a very massive structure in marble, and is covered over with gilded ornamentation, such as we have described in regard to the high altar in "The Cathedral." Above it are frescoes of superior merit, which, though old, are still in excellent preservation. The numerous side altars in this church

are all very grandly adorned with marble, gilding, and such like church ornamentation. A number of fine pictures are above the various altars. The floor is laid with marble. The exterior of this church is quite unadorned, and it occupies the centre of a large collection of buildings, that surround it on all sides. These were once devoted to the purposes of a monastery, but its members have all been expelled. The buildings seem now to lie quite useless and neglected, and consequently are now getting into a state of disrepair. You have to pass through a wide gateway, and enter a large courtyard, in order to get to this church. The whole series of buildings is quite surrounded with lofty walls. A funeral service happened to be in progress while we were in this church, but both the music and singing were of an inferior character. Several priests took part in this service, attired in long black copes, embroidered with gold, and numerous choristers, in white, assisted them. Many lighted candles were dispersed about this church; several were on the high altar. No coffin was here, but a purple velvet cloth, surrounded with lighted candles, was spread on the floor in front of the high altar. Probably it had been just removed from this, as outside there was standing a richly ornamented car, in which the coffin would be placed to remove to the place of interment. The chief mourners stood around the velvet cloth, while the others occupied seats within the choir.

10. This morning we visited "The well known Tobacco Factory of Seville," which occupies a large series of buildings that are situated exactly opposite to

"The Palace of San Telmo," but really it was not worth going to see. An unornamented iron railing resting on a stone wall, with entrance gates of iron, but quite plain, between it, faces the road running past. Then you come into a large but bare entrance courtyard. From this a very large but ugly stone staircase leads up to a long corridor, intersected by numerous passages which are completely whitewashed. This corridor overlooks the entrance courtyard, and off it open various large working rooms, but these ought more properly to be designated halls. Several very large ones are shown, but the women, though working, make such a noise with their tongues that little quiet can be experienced by a visitor traversing these. The great quantity of tobacco has also rather an unpleasant smell. As may be supposed, large quantities of cigars are made here. Very low wages seemed to be paid—only a single franc for the making of a hundred cigars, and then putting them up in packets. They, however, twist them, when expert at it, very quickly, one every minute. Tobacco lies in its raw state for making up beside them in great quantities. This is a government establishment and monopoly—probably this is the reason why so low wages are paid—and great care is taken that no tobacco is secretly removed out of this building, for it is said the clothes of all the women are carefully examined before they leave for the night to see that they carry nothing secretly away with them. Many cots containing babies were lying beside the women here. It may be noted we saw here more cats than we nearly ever saw in any other building. Snuff is also made, and in another large hall women

were very quickly rolling up cigarettes. We were informed, owing to the near approach of Holy Week, not so many work people were here as is usually the case, nor so much raw material, still there was plenty of bustle, noise, and smell. On some of the whitewashed walls are various sacred emblems, but of a poor character. Downstairs, situated off the entrance courtyard, is a powerful engine which drives the machinery, by which the boxes are formed that the various articles made upstairs are put in for transportation to other countries. The whole of the tobacco used here comes from Cuba and Havanah. Lofty walls surround the whole of the buildings. Though of immense size, these buildings are by no means ornamental in the architectural sense of the word. However, all visitors to Seville go to see this manufactory.

In the afternoon we paid a visit to "The University of Seville." However, as this building is situated in rather an out-of-the-way part of the town, it is not very easy to find it out, nor is it visited by many strangers. It is a disused convent, and consequently of large size, but it has a poor, unadorned frontage facing the narrow street in which it stands, and is quite built round. Then you enter a large courtyard, such as is customary in convents. The walls were bare and whitewashed, and in the centre is a small and badly kept garden. Upon the walls here are various notices, both printed and written, relating to "The Academical Business of this University." Off this various important rooms open, but more especially "The Chapel," which was first shown to us, and is the chief attraction here. You cannot at all perceive its exterior,

for it is so built round, but its interior is worthy of attention as it contains a number of tombs of the finest character, and of an old date, belonging to a family—that of the Duke Medina Cœli, by whom also Pilate's House was constructed—that once held the chief official position in Seville. They are of large size, and entirely formed of white marble. On the top is a very finely executed figure of the person or persons buried below, for usually it is a husband and wife, in a recumbent position, lying side by side. Their natural expression is well represented on the face, and the ornaments and clothing worn by them is carved with superior merit. Below are represented their armorial bearings, along with bas-reliefs, detailing notable events in their lives. Four or five tombs are in this chapel, and the whole of them are really fine ones. Several were executed at Genoa in the fifteenth century, but first placed in the now disused Cartuja convent, but removed here about fifty years ago. They are similar to "The Royal Tombs" noted in "The Royal Chapel at Granada," but scarcely so large, but both were undoubtedly the finest of all the monumental tombs we saw in Spain. The high altar is a handsome structure, entirely formed of marble and quite covered with the richest gilding. Above it is a series of panel paintings of high merit by an eminent old master of Seville—Roelas. The execution here is of high merit, and the colour is still bright and clear, though they are of an old date. Several other fine pictures—of course on sacred subjects—are placed at various points in this chapel, some done by this artist, and others by Cano. The roof is frescoed, and the floor completely laid with

white marble. It is said service is only occasionally held in this chapel. Its size is large. Next we were taken to a large room where the authorities of this university meet for business. The roof here is frescoed, and the walls are panelled with black oak, and the floor is laid with the same finely polished; however the chief attraction is that the walls are hung with a series of interesting original portraits of all those who have been rectors of this university. In foreign universities the position of rector is nearly equivalent to that of principal in Britain. Some of these are of an old date, and the whole seemed of very fair artistic merit, and of considerable size. It ought to have been noted the pictures in the chapel are of rather small size. At one end of this room is the raised dais, upon which the most prominent members of this university body sit. The library was not just now open. We happened, in traversing "The Corridor," to see the door of one of the class-rooms open, and looked into it. This was a poor and small room, with low ceiling and whitewashed, quite unornamented. Rows of mean and worn-out wooden benches extend from the bottom to the top in successive rows here. A lecture was just finishing as we entered. The lecturer sat at a raised desk placed at the bottom of the room. He wears no gown, only ordinary morning costume. Neither do the students wear any distinctive attire. A number of them were coming out of the class-room we have described. They seemed very quiet looking. In their hands they had books and notebooks. All the class-rooms here are of the same character, and open off "The Corridor." It

was about four o'clock when we were at this place. The business of the day was just concluding. The porters connected with this building wear a sort of livery with bright brass buttons upon their coats. We had also the good fortune to see to-day the interior courtyard of one of the finest of the old private houses in Seville. It was situated in a large square near "The University;" this was the largest and most open of all those in the other part of Seville. This courtyard is of large size, and is entirely formed of pure white marble, as the floor was laid with the same, and the walls are covered with carvings in the same material done after the Moorish fashion like those in "The Alhambra," but of superior merit to those in "The Alcazar." The usual small playing fountain occupies the centre. The staircase leading to the corridor above is formed of the purest and finest white marble, looking as delicate as it is actually solid. The steps are very broad, and the double railings are very finely done. The two staircases, both of equal merit, are here. The ascent is short and easy. The base of both rests upon very finely carved lions, executed in the very finest white marble. They are so life-like that they look like they were asleep. Four are here, and they are all of large size. Off the upper corridor, which completely goes round this courtyard, the living rooms of this palace open. They are reported to be furnished with unusual magnificence even for the houses of Spanish grandees; but were not shown, as the family was at home and dining. In fact this courtyard is scarcely ever shown to visitors, and it was only owing to the civility of the porter that

we were allowed to view it. During the great heats of summer this entrance courtyard is used as the living room of the family. Even though it is so lofty curtains are drawn across the glass roof, which quite covers it in order to shut out the sun's rays. At this season the floor is quite covered with rich carpets, couches, and chairs are placed around the walls, the fountain is playing and difusing freshness, and many flowers are in full bloom—thus this must be a pleasant residence. The proprietor of this palace is a rich Spanish marquis of an old family, connected with the family of the Duke Medina Cœli. Its frontage to the square is a wide one, and it is much adorned with armorial bearings and other carvings, all worked out in marble, still in excellent preservation, and fresh-looking though now old. In this square are several other fine private houses, but none are equal to this one.

11. To-day we visited a large place in the neighbourhood of Seville, styled "The Cartuja," which was once an extensive and influential convent, but now the buildings that used to comprise it have been utilised for the purposes of a pottery manufactory, which is on the largest scale of any in Spain. It is conducted by an English firm; its proprietor's name is Pickman, but now designated the Marquis de Pickman, in Spain, and it is said to be a great benefit to Seville, as it employs a large number of workpeople, and pays them, as our account will show, high wages for Spain. It is some distance out of the town. We drove to it. Its situation is a considerable way down the opposite bank of "The Guadalquivir" from that on which stands "The

Cathedral" and the principal buildings of Seville. In order to get to it you have to cross the large modern bridge previously noted. This is raised high above the river, in order to let small steamers and ships pass up and down below it. As usual it was crowded with people, standing, sitting, and moving to and fro. Conveyances and laden horses, mules, and donkeys, are always crossing it. A rather poor quarter of the town is now entered upon, of the same character as described on the 21st inst., but now our direction was up the river, not down. A single straight street was here, with a number of side ones opening off it. Though of tolerable width, this street was kept in dirty condition. A number of poorly attired people, men, women, and children, were standing at the doors doing nothing. Heavily laden animals were standing and moving about in all directions. Dogs and cats were running about, and both in this street and as far as we could see down the side ones, were poor-looking fowls, picking away and getting their livelihood amidst the neglected garbage with which this quarter is littered over. Many of the lower floors of the houses were devoted to the purposes of small and inferior shops, chiefly provision ones. This street is fully a mile in length, and such is its aspect till the open country is reached. The roadway then goes near the bank of the river, which looks at this point a widely extending and fast flowing stream. At various points piers have been built out into the stream, to regulate its course. This road was of rather a rough and badly-made character, what we designate many ups and downs. Also, in the dry weather, it would be very dusty, as then you would

be almost choked by the clouds of dust. On either side of this road wild cactus grows in great profusion. The general aspect of the country here is that of a large level grass-grown plain, but with green-clothed hills of considerable height in the distance. At a little distance off this road, up the country, can be perceived "The General Cemetery of Seville." It is surrounded with trees, walled in, and is said to be of the same character as those we have previously noted in Spain. Now we come to the manufactory proper, which is on a very extensive scale and occupies a large space of ground, which still possesses the original convent walls. You enter by an arched gateway, which brings you into a large courtyard, off which the working rooms open. Many of very large size are here, but the chief one shown is what was once "The Refectory" of this convent, but all marks of its former greatness have been destroyed, except the ceiling, which still preserves some remains of its fine carving. It is, as may be supposed, very lofty, and a gallery goes round the whole of the upper part of this room. The floor is of wood, and rather broken up. The walls are completely covered with whitewash. The chief potters' wheels are situated in this hall. Within, a great quantity of pottery is produced, but chiefly of the common sort, consisting of a great number of useful domestic articles, which are largely used throughout Spain. As may be supposed, a great many workmen are employed, and here high wages for Spain are paid, equal to one-and-twenty francs a week to a superior workman, about fifteen to some of the women, and even seven per week to a boy

that is only learning the business. The colour of the common ware is brown ; but a rather superior kind is also made, the colour of which is grey. On these articles—chiefly dinner and tea services—various ornamental designs are inscribed, which are so done by pressing against them while wet the intended design in paper, which thereby imparts the desired for impression. Women entirely do this. Also in this manufactory there is a superior kind of ware turned out in imitation of china, but after an old Moorish pattern. It is thus not unlike what is known as Majolica ware, and is, like it, glazed. A large room is assigned in this building for the exhibition of these articles, the best specimens of which are here preserved, and many are really worth seeing. The workmen here make much less noise than in “ The Tobacco Manufactory,” as they seem to go about their business very quietly. In all directions a great many wheels were turning, and forming the wet clay into the articles desired, and which were then put into the ovens to bake. Each wheel was superintended by a man and a boy. This place was very hot, owing to the great number of ovens, all in full working order. The common articles are then placed aside for packing up, and the superior are taken to the room previously noted, where they are further ornamented. After this we were taken across the grass-grown space of ground in front of this building to the small chapel here, which was also shown to us. Though service is but rarely held, and its size is but small, it is very fairly fitted up, and the walls are decorated with frescoes of considerable merit in tolerable order. The

altar, though small, is richly adorned with marble and gilding. The floor is laid with marble. The roof is lofty and completely frescoed. However, the chief attraction is that here has been placed a portion of the original splendid carving comprising "The Choir" of the suppressed convent chapel. This small chapel, once probably an oratory in connection with this convent, has been fitted up to take its place, as the original building has been pulled down. It is said the other portion of this choir is now at Cadiz. This consists of a series of statues of apostles and saints, all life size, and done with the greatest distinctness and spirit. They seem to stand distinctly out of the wood-work. Each one has a distinct individuality, but the whole are as well done, as each was a special work. The colour of the wood is black, formed out of oak ; also there is above a series of very rich ornamental carving in the same material. This is of considerable height, but of course would look much better in a large building, and with its corresponding portion along with it. However, it was the finest series of wood carving, taking everything into account, we saw in Spain. A considerable number of houses, usually two storeys in height, are situated within the grounds where the work people live. The return journey was exactly similar to the outgoing one. All visitors to Seville that possibly can visit this manufactory.

12. To-day we visited an hospital designated "De la Sangre," which is situated in the outskirts of the town ; and in the opposite direction from the "Pottery Manufactory," but on the right bank of "The Guadalquivir." Open and grass-grown fields surround this

building. In the way to it good views can be got of the now remains of the extensive Moorish walls that once used to surround Seville; but except at this point they have been long since swept away, and the town is rapidly extending beyond its original area, for several houses have been erected near to this hospital. However, though so flat, the ground is not kept in good order, rather dirty in fact, and the roadway is sandy or uneven. No trees or shrubs seem ever to have been planted here. The walls appear as if they had once possessed great solidity, and they are very lofty, but the front is completely covered with badly preserved whitewash, which has quite obliterated the original red colour so usual upon Moorish walls. The exterior of the "Hospital" is in the form of a square, and it is of fine architectural proportions. All its exterior is covered with carvings in stone of a very rich and florid character. To get within you pass through handsome and lofty gates of ornamental iron work, and then come into a large paved courtyard, off which the various corridors that go round it and the chapel opens off. This chapel was one of very large size, and was most grandly fitted up with marble and gilding, but not at all tawdry. Its architecture is of the Corinthian order, and the roof, which is very lofty, is covered to the very top of the dome with frescoes of superior merit. The floor is laid with marble. The high altar here is a massive and magnificent structure, as it is completely composed of the richest and most variegated marbles, but all contrasting admirably together. Probably at the proper season this altar would have on it valuable church ornaments

of a costly nature, but now it was quite bare, and a purple veil was drawn across the front of the altar. Many fine pictures are in this chapel—by the eminent Spanish master Roelas—but though of an old date they are all in excellent preservation, and are especially noticeable for the fine expression depicted therein and their bright and distinct colouring. Of course their subjects are sacred ones. Eight are here, and they are all of large size, and each occupies a position above one of the side altars, of which this chapel has eight, which are similarly adorned as the high one, though of course on not so grand a scale. The internal arrangements of this hospital seem well managed. Nuns take entire charge of it, who are of the same order, and are attired in the same manner as we noted at “The Caridad Hospital.” The large corridors are well kept here, in which the patients when partially recovered can walk about. In the centre there is a large and well laid out garden also for their use, in which numerous fine flowers seemed to be growing well. Those patients that were moving about seemed to be very cleanly kept and well taken care of. Their sick-rooms are not shown to visitors. Numerous patients are always in this hospital, and it is said to be one of the largest and best managed of all those in Seville. It was originally built as an hospital three hundred years ago, and has continued so all along. After this we drove on to a small church named St. Oh, situated in the long street opening off it, in fact, on the left bank of the “Guadalquivir.” This was once the chapel of a now suppressed convent, but it was not sumptuously fitted up,

rather tawdry ; in fact, about the poorest we had seen. Here was placed some of the images that are to be carried in procession during the following week. These did not seem much adorned, or of a high artistic character. Over them was placed a sort of covered canopy, under which they are borne, but these will be fully described in the next chapter—that relating to Holy Week. This church is quite surrounded with buildings. After this we went to another church, a little further down the same street. This was likewise small, and but little adorned, in the same fashion as the one previously noted, still it was interesting, as it is the chapel of the now nearly only remaining convent in Spain still occupied by nuns. They belong to an order the members of which are never allowed to go out or see anybody from the time they enter it. We, however, happened to see one through the closed iron gateway that shuts off the nuns' apartments from this church, as she happened to be speaking to the person that cleans it out. She covered her face completely over with a black veil, and she was likewise completely dressed in black robes. She looked more than middle aged. The buildings occupied by them are on an extensive scale, and in the centre of "The Cloister" a small flower garden has been formed, which is tidy. This chapel must be allowed to be rather tawdry, though there is a very considerable amount of gilding lavished upon the ornamentation of the altar. No pictures or frescoes of any note are here ; the walls are thus almost bare and whitewashed. It is said service is held in this church, every morning and evening, at six o'clock, at which the nuns are obliged to

attend regularly. They then occupy an enclosed gallery, in appearance like a box, placed over the end of the chapel next to their apartments. They must also occupy an enclosed box, and never show their face even to the priest when confessing. The Infantas of Spain are said to be the only persons who are ever allowed to visit the inmates of this convent. They did so while they were in Seville lately. In their honour a short service was held in the chapel, when the nuns sang and the organ was played, but we were informed nobody was then allowed inside, except the two ladies in attendance upon the "Infantas." After this they went through this convent. The nuns here are said to belong to the highest families in Spain; this is why the "Infantas" have the privilege of visiting them, and nobody else; but as we noted, they have to break off all their former relationship on entering, and surrender all their means to this convent. A box was placed in "The Cloister" here, within which all the contributions given by visitors are put, even the customary fee paid to the "Custodian" of a church when he shows it, and is then put aside, in order to add to the fund that is devoted to the providing of fish even on Feast days, for the nuns. Very rarely are any of them seen by anybody, and it was a pure chance one happened to be visible, probably imagining no visitors would be at this chapel to-day. Also it was Saturday, and cleaning day, and next day a special Sunday, so certain directions had probably to be given. The author is probably the only non-Spaniard who ever gazed even on the outward form of any of these nuns for as we have noted, they must be, by their rules

strictly secluded, for they never go out, do no work, only pray and meditate. This convent has a poor and mean entrance from the street, and it is rather difficult to find it out, unless you make many inquiries about it.

13. We chanced to-day to see the interior courtyard of the Archbishop's Palace of Seville. It is situated, as may be supposed, close to "The Cathedral." Its situation is towards the nave end of this cathedral. This building, though one of very great size, possesses no special merit, and, in fact, like the majority of Spanish ecclesiastical palaces, seems kept in bad order—especially the main frontage to the square in which it stands—as many of the outside windows are broken and without glass. The architecture of this palace looked of rather a poor order. It is not ancient, only between two or three centuries. Over the main entrance is the armorial bearings of the See, carved in stone, in good preservation. The entrance courtyard, though large, is badly kept and grass-grown. A small playing fountain occupies its centre. Many rooms open off it, which appear to be devoted to the purposes of offices for conducting ecclesiastical business. However, probably the finest thing here is the staircase leading up from the entrance courtyard to the corridor above, which is composed of marble, of different colours but very massive, and with very broad steps and handsome double railings. This corridor, however, was completely whitewashed, and the walls decorated with several poor-looking pictures on sacred subjects. A number of black-robed priests were moving about. Nothing was going on to-day, though it was now Holy Week of Ceremonies, for

on Monday and Tuesday there are no religious services or processions. In a church named San Martin, which we happened to look into to-day, there was a gilt erection, like in appearance a platform, standing near the altar, of large size, which, it is said, will be carried in some of the processions during the week. This church contains, however, nothing remarkable. Its size is but small, and its architecture inferior Gothic. The roof is decorated with some frescoes in tolerable order. A purple veil was drawn quite across the altar, and the cross was also veiled by a covering of purple.

14. To-day happened to be the two hundreth anniversary of the birth of Murillo, who was a native of Seville. On that account, in "The Art Museum" there had been placed a bust of his adorned with a wreath of laurel, sent, as the inscription says, by the artists of Seville in his honour. Around it was a white silk ribbon. Everybody that visited this museum to-day and during the following month, as we were informed, were requested to write their names in a book provided for that purpose. We had great pleasure in appending ours. This book will be preserved as a perpetual memorial of this anniversary. We were informed that there was to be some notice of this event taken in "The Museum," and therefore we visited it to-day. The room where the bust was placed was "The Business Room" of this art gallery. The richly carved doors, with a railing on either side, were open to-day (very rarely the case—the entrance is composed of black wood, richly polished) in order to let visitors view the bust that is placed below a finely adorned canopy. In a glass case in front is displayed

a book that contains his original signature, now almost undistinguishable by its age. It is appended to the minutes of a meeting of the members of this Seville society, of which Murillo was the first president. Several other signatures, all in as bad condition, are exhibited in this minute-book. They are all of eminent artists of his day. Of course this is raised above the rest of the rooms. Here is hung a portrait of Murillo while a young man, and opposite it one of Velasquez, also represented as a young man. Both are undoubted originals, and very interesting specimens of artistic merit. On the walls are also portraits of others of his contemporaries, of very fair artistic merit. Only very seldom, it is said, this interesting place is thrown open. To-day all the pictures painted by Murillo in the chief room of "The Museum" had around them wreaths of green laurel.

In the evening we went to a "Series of National Spanish and Gipsy Dances," that are said to be frequently performed for the benefit of visitors to Seville. They are done by men and women specially trained for that purpose, the latter of whom were brilliantly attired in their national costumes. Several of the women, however, appeared in the dress of ballet dancers, but after the Spanish fashion. These dances were performed in a large hall, specially reserved for the purpose, in the second floor of a café that faced "The Cathedral." This hall had a bare wooden floor. The dancers performed in the centre of it, and sat at the lower end. The audience sat at the top and extended down both sides. The favourite Spanish dance was that known as "The Bolero," and it was exactly done

as depicted on the tapestry in "The Escorial." They danced it very well, and at the same time rattled "The Castanets," which made a great noise. These gipsy dances were very pretty, owing to the variety of the movements executed during them. As they do so they sing and play "The Castanets." One of these dances is designated "The Tarantala." Two children also danced very nicely. They were plainly attired. A guitar was the music that accompanied this performance, also a small piano. These dances, it must be noted, are of rather the solemn order, not quick and vigorous like those of our own country. A great deal of bowing takes place between the dancers, but still the movements are quick and lithesome, such as would suit a semi-oriental race, as all the Spanish dancers are derived from the Moors. It may be remarked how quickly do they go through the various movements. The manner of singing is rather slow, and keeps time well with their divers movements and is most suitable to the music of the guitar. These dances well represent the grave but yet active habits of the Spaniards. To-night an unusually large number of people were present, as just owing to Holy Week, Seville happened to be unusually full; thus these dances were exceptionally good, for when the room is crowded, as it was to-night, they do their very best. Of course this entertainment has to be paid for, two francs each person. Still, during these dances one or two of the female performers threw their handkerchiefs at some of the gentlemen in order to get some more money, which they did in most cases. We were thus very fortunate to get such

a favourable opportunity of witnessing these dances. It may be mentioned that some of the men present at this entertainment smoked cigars all the time, and, consequently, there was a dense cloud of smoke floating about the room.

Seville is, undoubtedly, a fine city, especially as regards its buildings, which are among the finest in Spain, and especially its Cathedral, which is the largest and undoubtedly grandest building of the Gothic architecture in Spain, though of modern date—the sixteenth century. Scarcely in any building would you see so much exterior carved work in stone, so florid but so suitable, and in such excellent preservation. As it stands in an elevated place and free from buildings, you are thus able to walk all round it and thus observe well its exterior proportions. As may be supposed, it is a prominent object in all the views round and near Seville.

It was a grand sight, as will be noted, when what is known as “The Temple” was lighted up, when in it was placed “The Host,” and all the great multitudes of people kneeling before it. Rarely anywhere would you see such a sight, for really “The Holy Week Ceremonies at Seville” are unique. This cathedral is also noteworthy for the fine examples of art both in painting and statuary, which, as our account shows, is rare in Spanish cathedrals. Thus, taken all in all, “The Cathedral of Seville” must be allowed to be the finest in Spain. Besides it there are a great many objects of interest in Seville, as “The Alcazar,” one of the finest examples of restored Moorish work in existence, and the palace of “San Telmo,”

which is so remarkable for its art treasures and fine grounds. Likewise "the grounds of the Alcazar" (that are so extensive) would be equally fine if they were only kept in good order. The trade of the barber seems to be a very favourite one in Seville, for so many shops are occupied by them. Seville, it must also be remarked, is a commercial port of very considerable importance, and a large and increasing trade is carried on to and from it by means of the river, up which the vessels come from the sea. Seville would probably be the best of all the Spanish cities for a winter residence, as the climate there is a most agreeable and equable one, but in the spring Seville is often subject to heavy rains and consequent floods. Also there is in it, as our account shows, a large amount of sight-seeing and very considerable amusement in other ways. Also Seville is most fortunate in its consuls, both the British and American, who are ready to furnish all information to their compatriots, especially the latter, and the former is very hospitable to all British visitors. This city possesses three or four good hotels, but the one we first went to, styled "The Hotel de Madrid," though highly spoken of by many, we did not like it, and after a night left—in truth we were driven out of it by a plague of mosquitoes in our bedrooms. After this we went across the square to the "Hotel de Paris," which we found very comfortable but expensive—forty-one francs a night, everything included. Also during Holy Week the prices were doubled, which has become the custom in Seville during the last few years as so many people, on account of the ceremonies, then visit it, and therefore the hotel-keepers count this time

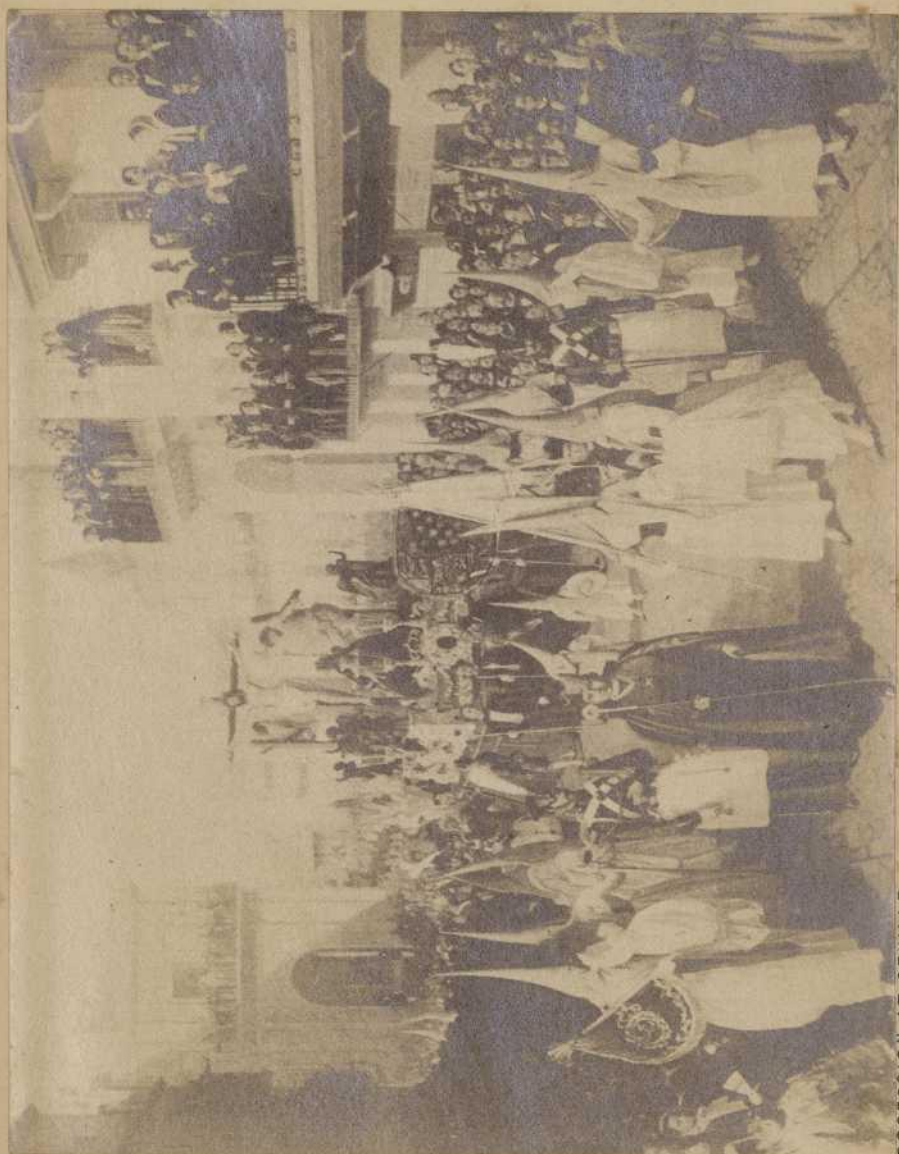
their harvest, and very naturally so. Both the food was ample here, and the wine, both kinds of which were served, good. One of their best dishes was eggs done up with tomatoes, which looked very like curried crab, and tasted well. A fish caught at Seville, designated "shade," was often served. It is called Spanish salmon, but is of a white colour, very rich and very full of bones. All the waiters were very attentive, even when, as in "Holy Week," this hotel was overflowing with visitors, and every hole and corner, as we may say, was occupied. Among so many people it is not easy to select many deserving remark. However, the brother and sister, so often noted, were here nearly as long as we were. There was also a Mr. Bennett, who had been in his day—he was now an old man—the best rider across the country, and the best cricketer in England. He was a great talker and character but very pleasant. He had a remarkable likeness to St. Peter as represented in pictures of the old masters, and was very proud of it, as he mentioned that the painters had repeatedly asked him to sit as their model for the figure of St. Peter. He, however, only stayed two nights in this hotel. During "Holy Week" a great number came down from Pau, among them several members of the English aristocracy. As usual a considerable number of Americans were in this hotel. The Gaze's party, noted as at Granada, also stayed here a short time.

CHAPTER XI.

THE HOLY WEEK CEREMONIES AT SEVILLE.

(These occupied six days, for nothing was done on the Monday or Tuesday).

1. *April the 2nd.* This morning early we went to "The Cathedral" to witness "The Blessing of the Palms," which is the first of "The Holy Week Ceremonials." This was rather an imposing ceremony, and in it a great many priests and canons took part, all attired in their finest ordinary vestments. The first thing done was the preliminary singing of the choir, probably chanting a portion of the psalms, as they are selected as the special portion of this service, which in the Church of Rome is a peculiar and distinct one. After this two of the canons were conducted up to the high altar, upon which was burning six tall candles; but across the greater portion of it, as we have noted, the "Purple Veil" was drawn. These were then robed for the service, and upon them were put on very rich gold embroidered robes—so covered in fact with gold that they glittered in the bright sunlight. The senior of the two had also on a very rich vestment of white silk known as a "Chasuble," embroidered with gold. On the back of this was a design depicted a sacred subject, "a lamb," in sewed work, apparently of an old date, of great richness, like as upon many of the vestments we have noted. However, though a very considerable amount of singing



PROCESSION AT SEVILLE.

was done during this service, neither was it or the playing of the organ remarkable. To-day, both the pulpits on either side of the high altar were used for the reading of the Epistle and Gospel, the former on the left hand of the high altar, the latter upon the right. The reader of both faced the congregation, and a moveable desk was provided for him to place his book upon. He was the junior of the two canons previously noted; but before beginning to read, he took off his embroidered cope. Besides these two canons, several inferior priests in rich vestments assisted at the high altar. After this the whole of the canons, both senior and junior, along with the whole of the choristers went up in procession order to the high altar. They went along the railed-off passage extending between it and the choir, where the palms were then blessed and distributed. First went the major canons, attired in long purple silken robes and caps with green on them, like as we have described. They walked two and two, and the whole amounted to twenty in number. Then came the canons minor in long black robes and caps, who were as numerous as the others, and finally the choristers in white, who numbered about one hundred men and boys. These palm branches were of large size, and as the whole of this large assemblage stood around the altar waving them in their hands, after they had been blessed and distributed to each of the canons, the effect was very fine and peculiar, for as their colour is like yellow, the effect of the bright sun falling through the painted windows on them was very fine, for then they shone like as if they were burnished gold. After

this came a procession all round "The Cathedral," the whole of the members composing which bore palm branches in their hands. It departed from the high altar, traversed the whole of the aisles, and then returned to it. First walked the two minor sacrists attached to this building, bearing in their hands silver staves, and attired in long black gowns, but without wigs. Next were borne by some of the choristers in white, these articles that are so common in Roman Catholic processions, but seemed to our eyes like large inverted candle-extinguishers. Three or four were carried here, each upheld by a chorister in white by means of a pole resting in his hands. They were all of large size and looked as composed of rich silk that, owing to its richness, required nothing artificial to extend it, finely embroidered and of different colours. After these came another strong chorister upholding a massive silver cross, and he was followed by the whole of the rest of the boys and men of the choir in white, all swinging their palms and singing lustily. After these walked the chief sacrist, in a black gown, with a tie wig on, bearing in his hand his richly ornamented silver mace. Then came the whole of the canons, both minor and major, dressed as we have already described, swinging their palms and singing. Lastly, walked the canon who had officiated at the high altar, still in his splendid vestments. In the immediate front of him went those minor dignitaries who had assisted, all still richly attired, and on either side of him walked two of the upper canons, but in the dress worn by them within the choir. It may be noted several soldiers in full uniform walked in front of and behind

this procession. Neither was the archbishop or any other episcopal dignitary present at this service. Though a large congregation was present at this service, this cathedral was by no means crowded. We left immediately after the procession had returned from the point it had started from. The time was now a little past ten o'clock in the morning.

In the afternoon we went to see, for the first time, "The Processions" that are to traverse the streets of Seville during the major portion of this week. We saw them well, as we had taken a room—for the whole period of these processions—in the principal street they traversed; and as we were free from the crowds below, we thus saw them to a full advantage. The streets were much crowded, as might be expected, but not so many people were present as might have been expected if the weather had only been fine and warm, for it was dull and cold for the season of the year. Also, before the end, rain began to fall heavily, and as we have noted, Spaniards cannot bear to get wet. Chairs were dispersed along both sides of the street our window looked on, designated "The Calle de la Sierpe." This is the chief street in Seville, though not a wide one, and in the adjoining square—the one previously noted, in which the palm trees grew—wooden balconies were erected for the viewing of the processions in front of "The Town Hall," as here they all stop for a time; and again in front of these were rows of chairs abutting on the pavement, but none of these were well filled—almost empty in fact—upon the first day; but upon the two other occasions we witnessed the processions they were better filled.

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However, a considerable number of people were standing on both sides of the street and square, also crowds were continually moving up and down. At the corners mounted policemen were stationed to keep order, attired in the full uniform of the Spanish military police, as noted at Madrid, but these here had on red waistcoats of a very brilliant colour. The processions, however, were between two or three hours late, and this distracted the attention of the assembled spectators. These processions chiefly come from the upper part of the city, traverse the street and square we have noted, then go to "The Cathedral," which they walk round, and return a different direction. To-day the processions happened to be of rather a poor order. Though several of the figures were rather well carved, they are too realistic in their treatment of the subjects represented to suit northern tastes; and if you take the religious advantage of them, they seem to teach nothing but irreverence for the most sacred subjects. The majority of the dressed figures would appear to be more suited for a theatre or a circus than a quasi-religious procession. We saw three separate ones to-day. First came a number of men attired in long black cowls that covered their faces and only left their eyes visible, walking two and two abreast, bearing lighted candles in their hands, or intended to be lighted, as the high wind continually blew them out. These are the members of the confraternity to whom the images carried belong. After these walk, also two-and-two, boys in white bearing candles. In the immediate front is one swinging a censor emitting incense and another bearing a silver cross. The third

procession consists of the same. In both numerous banners are borne, but none of high merit. Now come the figures, which consist of Christ on the cross, and, beneath, the Virgin, and one of the Marys below it weeping, and each holding in her hand a white lace handkerchief. Each figure was attired in a black silk or satin dress, ornamented with silver embroidery, and possessing a long train. Each platform is a large erection, richly ornamented with silver gilt, and surrounded with lamps of solid silver, in which, if the weather had been favourable, there would have been lighted candles of a considerable height. Each are upheld by relays of men, but these are designed to be hid from the public gaze by the draperies that hang down from this platform, but the wind lifting these clearly exposes them. Behind this platform there walked a common brass band playing lustily, not sacred music, but as if it was performing in the street, and its members were in the ordinary attire of the street bands. Now comes in our view the second platform, in front of which walked the confraternity members to whom it belonged, but now were no choristers. The flagellation is here represented in a very horrible manner. Upon the partially naked figure of the Saviour the marks of the blood are very prominently exhibited. Four other figures are on this platform, represented in the act of flogging Him; behind this one walked a number of men attired in red, with brass helmets on, supposed to represent Roman soldiers. Many of these bore in their hands long brass trumpets, upon which they blew lustily, and thus made a great noise. Behind these again came others,

who were designated Pilate's soldiers, dressed in blue, with hats on, in which were long streaming white feathers. In front of these walks one styled Pilate, similarly attired, but bearing in his hand a drawn sword; one in the same dress walks beside him. Many of his soldiers carried spears. The third was exactly of the same description, except that there was one figure (a virgin) on the platform, but attired as grandly; and a priest in his full mass vestments walks first behind this platform. Rain began to fall during the progress of these processions, and, as we have noted, the high wind blew out the lighted candles. Before they had all passed to-day it had almost got quite dark.

2. This forenoon we looked in "The Cathedral" to see if anything was going on, but there was nothing, except a little very ordinary singing. Several richly attired priests were officiating at the high altar. Not many people were present. However, we were informed that an hour previously, what is known as "The White Veil," which is drawn on Palm Sunday in front of the "Purple Veil," had been removed, as this was the Wednesday in Holy Week. This was reported to be a rather impressive ceremony, but not equal in grandeur to the removing of the second one, upon Saturday next. Guns are said to be fired within the cathedral after its withdrawal. A very considerable number of people must have been present at this ceremony, when you take into account the crowds we met at and near this building.

In the afternoon we again went to see "The Processions." They were also to-day three in number,

but the figures, though not so horrible in their nature, did not seem so artistically carved. The chief square was much better filled to-day, that is to say, its boxes, stalls, and rows of chairs. The first one comprised, walking in front, the members of the confraternity, but now attired in white and blue, but their faces still covered. In front of these walks one in the same attire, upholding a large silken banner, with a cross finely embroidered upon it. Immediately in front of the platform were several personages in what we designate full evening dress, bearing in their hands long gilt staves. Christ on the cross was the only figure on this platform. It is a lofty one. Behind it walk the Roman soldiers and Pilate's soldiers, both attired in the same manner as previously. They again blew loudly on their trumpets. A brass band, after the same fashion as that noted on Sunday, closed this procession. The other two comprised the same set of attired personages. The members of the confraternity in black, the choristers in white, one bearing a cross, and another swinging incense ; and behind the last platform walked a priest, in his vestments. But to-day both were closed by several soldiers in uniform, two and two abreast. However, the single figure of the Virgin on each platform was most richly attired in a purple velvet dress, embroidered with gold, and having a long train. Each figure was covered with the very richest and rarest jewels and gems, comprising ear-rings, necklace, bracelets, and numerous rings, and a stomacher of solid diamonds. How these diamonds did shine as these figures went past ! These jewels are said to be lent by the richest people in Seville, for

the adornment of these figures while carried in procession. To-day the upper part of these platforms on which the figures rest was of solid silver, and the lower of finely carved wood. On each side walks a soldier in full uniform, of rather higher rank than those who closed the procession. To-day many flowers were thrown down by the people seated at the windows, upon the top of the canopy over the Virgins. In time it was almost covered with flowers. While the figures are passing, everybody stands up and uncovers. As darkness had come on before the last procession had passed, the candles were lighted on the platforms, and lighted ones were also carried by those walking in front. All burned steadily, as there did not happen to be any wind blowing. To-day the processions were again nearly two hours late. Rain, during their progress, was falling, off and on, consequently, now and then would be perceived a vast sea of umbrellas in the boxes and stalls within the chief square.

In the evening we went to "The Cathedral" to hear "The Singing of the Tenebræ and Miserere." This was the first night when these were sung. In front of the choir, between it and the high altar, was placed a very richly carved bronze candelabra of very large size—the finest specimen of its kind in Spain. Places are here for thirteen candles, but they had been one by one put out till three remained when we got here at half past eight o'clock. Two were next extinguished, with an interval of about a quarter of an hour between each, during which singing went on. This putting out of the candles was done by a chorister in white, with a long extinguisher in his hand. A single

one is now left, the centre in the candelabra, which, after another interval, is removed by a chorister, still burning, and placed under the high altar. As is well-known, the twelve candles signify the twelve apostles, but according to the Spanish rite, differing from that of Italy and France, the centre is the Virgin, who remained faithful to the end, and is thus removed burning. The singing, however, is not fine—rather harsh and of the groaning order. It was thus much inferior in every respect to “The Performance of the Tenebræ and Miserere” at Rome, which is there a very solemn service, which this was not. After this begins the Miserere, which was done much better. An instrumental band, of great power and strength, stationed within the high altar took part in it. Its playing was very fine. Also a tenor took part in it. He had a beautiful voice, but was a professional and said to belong to the opera. Still, it must be said, though this performance was very beautifully done, the music was not reverential and solemn, though impressive in its grandeur of sound. This was more after the order of opera than church music. This service lasted an hour, from nine to ten o’clock; the “Tenebræ” had gone on since six o’clock in the evening, uninterrupted—consequently, in all, four hours. As may be supposed, this building was much crowded, but still there was no bustle, confusion, or crowding to get seats, as all the people remained quiet throughout the hour. During the “Tenebræ” the whole building was in complete darkness. This last, though very fine, would have been much better if there had been no instrumental music, only vocal, as is the case at

Rome. It is said that it was the work of a modern Spanish master that was performed to-day.

3. This morning early, about eight o'clock, we went to a service of a very interesting character in "The Cathedral," designated the "Burying of the Host," which was placed within that magnificent temple placed in the centre of the building over "The Tomb of Christopher Columbus's Son," as we have noted. To-day in front of the high altar there was placed a small one all covered over with rich brocade, around which were standing when we entered a number of priests and canons, clothed in their richest vestments of white and gold. A sort of preliminary Mass had just been celebrated. To-day the bishop of this cathedral officiated in the absence of the archbishop of Seville through illness, who invariably appears. He was attired in gold-covered vestments, and had on his head a mitre of cloth of gold. He sat on a gold-covered chair. Behind him stood his chaplain bearing in his hand his pastoral staff, which was of solid gold and all covered over with jewels. This service went on for a considerable time after we entered, but the singing was rather poor. Finally the canons all went up in succession and knelt before the "Host." Now a grand procession set out from this point. It was a very long one. In front were carried several of the same articles as we described in the procession on Sunday last. Next came a large cross of solid silver, and followed by numerous gold-embroidered flags and banners of the very richest description, all glittering in the bright sunlight. All these were carried by white-robed choristers. Then came the rest of the choir,

some swinging incense out of golden censors ornamented with jewels, but the greater portion bearing lighted candles. After them came all the canons, minor and major, but to-day in their richest gold-embroidered vestments, such as are only worn when celebrating high mass. All these went bareheaded. Now appeared a lofty canopy consisting of gold-embroidered silk or satin draperies, and upheld by four gilt poles borne by four canons of the highest rank; under this walked the bishop, now bareheaded but still wearing his splendid vestments, and accompanied by his chaplain bearing his pastoral staff. Just in front, still under the canopy, is a cushion on which rests the sacramental elements. As may be noted, nearly all the canons bore lighted candles, and the canopy was surrounded with them. This procession was finally closed by a number of layman walking two and two, like all the other members of it attired in full evening dress, and each wearing several Spanish orders. The destination of this procession was the temple; on reaching which the bishop took in his hands from off the cushion, but still covered with an embroidered veil, "The Host," which he then conveyed, only accompanied by his chaplain, to the steps of the temple, and himself deposited the elements within the gold ornamented tabernacle of this temple. He opened and shut the small door with a golden key. Twice he went up and down accompanied by his chaplain, and on the second occasion knelt before the door. The canopy was now removed, and the whole of this procession entered the choir at the door facing this temple. This service was now over. To-day the organ was

silenced, for the service was entirely vocal. A very large congregation was present, filling the whole space between the high altar and the temple, but, as may be supposed, the utmost quiet prevailed. During the progress of this procession everybody knelt. We had the good fortune to witness "The Burying of the Host" from a point exactly opposite "The Temple," that was to say, from the steps in front of the choir screen. This was one of the most impressive services we ever witnessed. When this temple was lighted up, which was immediately done, it was a most wonderful sight, for the whole structure, which was both of great height and size as we have noted, shone like it was of gold, for it was now covered from the very top to the bottom with hundreds of candles and lamps all burning brightly. Now you would think the pillars were of white marble instead of painted wood. The numerous carved figures on it stood out very conspicuously to-day owing to the background of lights. During the forenoon and afternoon hundreds, nay, thousands of people of all classes came and knelt in prayer in front, around, and behind this temple. The whole floor was quite successively covered with these worshippers; such a sight would be witnessed rarely anywhere, so impressive, so solemn, and so quiet. All the children in the schools throughout Seville were brought to pray before it in companies to-day. In all parts of the vast cathedral the glitter of this lofty structure was distinctly visible. What we witnessed this morning was undoubtedly the grandest and most impressive of all the Holy Week Ceremonies at Seville, and they were alone worth staying in it to witness. This burying of the Host is a distinctive Spanish rite.

In the afternoon we went again to "The Cathedral" to witness what is designated "The Feet Washing"—that is of poor old men. As this is an interesting ceremony, a great assemblage of personages were here present, but we were fortunate enough to get places in front, and thus saw everything well. This service began about two o'clock, but was a short one, lasting only about an hour. A sort of raised dais was placed in front of the high altar rails, covered with a carpet; and on it were fourteen covered seats, seven on each side, where the fourteen old men who were to get their feet washed sat. They were brought from the "Caridad Hospital," and were very respectably got up. Each had on white stockings, which they took off on the bishop approaching them, and each had a clean white towel placed over his right shoulder. The bishop again officiated at this service in place of the archbishop, attired in his gold embroidered robes, but without his mitre. He sat in his gold embroidered chair, placed on a higher level than the erection the old men were on, under a canopy. His chaplain sat beside him. Several canons, both senior and junior, stood around him vested still in their gold embroidered robes. None of the choir were present, nor was there any singing. The chief portion consisted in the reading of the Epistle and Gospel, set aside by the Church of Rome for this service, along with the reading of some preliminary passages. Before the Gospel was read the open book was presented to the bishop, who then kissed it. After it was over he descended from his seat, followed by his chaplain and one of the senior canons carrying a golden jug, out of

which he poured a little water on each of the old men's feet, dried them with the towel, and then kissed each foot. This concluded the service, and the large congregation at once dispersed. Immediately after this we went across to "The Archbishop's Palace" in order to witness the dinner given by him there to the old men who had just had their feet washed. On entering the large courtyard of this palace we found it filled with people waiting to get inside if possible to witness this entertainment. Just then the bishop, previously noted, happened to pass through this courtyard. Most of the Spaniards present, chiefly women, rushed eagerly forward to kiss his hand, which he readily extended for that purpose. He wore purple robes of silk, with a long gold cross and chain round his neck. On his right hand was a large pastoral ring, with a massive and brilliant stone in it. Upon his head was a large black cap with a green tassel in it. He looked a young man for a bishop, with a very sallow complexion. His chaplain in black robes accompanied him. The old men were taken in by a side door, and as one had gone missing there was a great hunting about and asking in order to find him; but he was ultimately found. A large door was then opened entering off this courtyard, and now the assembled crowd rushed in, everybody pushing and crushing to get the best places; however we were fortunate enough to find good places in front. The room where the dinner was served was of large size, but poorly furnished, with bare whitewashed walls. At one end was a dais, on which were seated several persons, probably specially invited guests. A long table covered with

a white cloth occupied the centre of the room, only on it were just now fruit and wine. On one side were the seats of the old men who had their feet washed. Immediately opposite them was a vacant chair, which was presently occupied by the Archbishop of Seville, who, owing to lameness, was borne to it by his attendants. He was attired in white robes, as he was a monk of the Carmelite order ; but had on his head the red cap of a cardinal. He was a very venerable-looking old man, with a remarkably benevolent cast of countenance. This was his first public appearance since he had been created a cardinal. On entering he gave the benediction with his hand to the old men and the assembled crowd. The dinner was then served. The portion of it we saw consisted of boiled rice and soup. Priests and nuns helped the dishes, handed round the plates, and poured out the wine. Each old man had a piece of bread beside his plate. The bishop stood beside the archbishop, and many black-robed priests, probably chaplains, behind. The bishop went up to the dais to speak to some of those on it, and on descending missed his footing and fell. As an example of the irreverence of the Spaniards for dignitaries, as he did so the crowd loudly laughed at him. Owing to the great crowd here we did not remain till the end of this dinner. The pushing and crushing to get the best places all the time was very bad, the worst we have seen in Spain. Though there were processions to-day we had not time owing to the above-noted ceremonies, which occurred at the same hour, to witness them.

In the evening we went again to "The Cathedral"

to hear "The Second Performance of the Miserere," but did not remain till its commencement, as it was to-night an hour later, and also this cathedral was much more crowded than on the previous evening, in fact, its whole floor was quite packed with seated and kneeling people, and it would not have been easy to get as near as previously so as to hear it well. While we were trying to press forward to a good place "The Tenebræ" was in progress. It was as poorly done as on the previous evening. Seven lights were still burning to-night, when we left, in the bronze candelabra, besides the centre one. The whole building was in darkness, except one bright spot, "The Temple," which was as brilliant as ever, and was a most prominent and beautiful object, uprising out of the otherwise complete gloom of this vast building. In returning, we happened to meet "The Municipal Council of Seville" walking in procession to attend this service of "The Miserere" at the cathedral. The whole of its members were in full evening dress, with their orders and decorations on. Before and behind them went many members of the police, in their finest military attire, and officials connected with this municipal body, and bearing lighted candles in their hands. This procession had a peculiar appearance in traversing the otherwise dark street. The Town Council, we were informed, are wont to attend in the same fashion every year this service, on the Thursday in Holy Week.

4. This morning we went about Seville to see what services were going on at the various churches, but not much was in progress. Great numbers were

kneeling and praying before the altars as we looked into, first, St. Paolo, then St. Lorenzo, and finally "The Cathedral." Every Spaniard is obliged to visit and pray at three separate churches to-day. In an annexe of the first of these there were a number of figures that are to be carried in "The Processions" of to-day. One was a statue of King David, after the fashion of the celebrated one by Michael Angelo. Great expression is exhibited in this face; however, it is constructed of wood. It was of considerable size, and was attired in a long purple robe, embroidered richly with gold. This figure holds a paper in his hand and the face looks up. Beside it is a very large figure of the Virgin, vested in a long purple velvet robe, with a train embroidered all over with gold. The whole of the front of this dress is covered with magnificent jewels and gems. The sparkle of the diamonds was most noteworthy on this statue. Another series of figures was also here, "A Crucifixion," with the two Marys at the foot of the Cross. A remarkably pathetic expression is exhibited in all the three figures. In various directions here were also many most splendidly embroidered flags and banners that are to be carried in the procession from this church to-day. Likewise, there were a number of silver-tipped staves, that are to be borne by the members of the fraternity connected with it. In the other church, St. Nicholas, there was another statue of the Virgin that was, however, though clothed in a long purple satin, with train all covered over with gold brocade, neither so artistically carved nor had on so many jewels. Probably this figure had been carried

yesterday, as workmen were busily taking it down from its finely carved platform, which was surmounted with lofty and massive candlesticks of solid silver. The high altar of this church was quite dismantled to-day, covered all over with a purple veil, and before it crowds were praying facing the now opened door of "The Tabernacle," in which the sacramental elements are usually kept. Little was reported to have gone on in "The Cathedral" to-day. When we got to it, which we accomplished next, we found that "The Temple" was now in complete darkness and quite deserted, and very few people were moving about this building. Workmen were beginning to remove the signs of the previous day's ceremonies. Early in the morning the sacramental elements had been removed out of the "Temple" and conveyed, but without any ceremony, to "The Sacristy," where they were then burned with fire. We were informed that very early (about six in the morning) a curious and interesting service was gone through in this building, designated "The Passion of Our Lord," comprising the reading and chanting of various passages of scripture. This service is a long one, as it took three hours to get through. During it the whole of the dignitaries of this building traversed the whole of it in procession, attired only in black robes, with bare heads and bare feet.

As to-day was Good Friday, it was very strictly kept as a fast-day in Seville. All the shops were closely shut, which is not the case in Spain during Sunday. No work of any kind was performed. The whole of the public offices of every description were

shut. No conveyances were even allowed to traverse the streets, and, consequently, everybody had to walk. To-day, even in Madrid, the King and Queen, when attending the various churches, are borne to and fro in sedan chairs. Thus everything was very quiet in this town—so different from the usual bustle and noise. The only things visible in the silent streets were the donkeys, the beggars still begging, and the well-dressed people flocking to and from the various churches. All the public bells were also silenced, and all the flags on the official buildings were flying half-mast high—a sign of mourning. This is done immediately after “The Burying of the Host” on Thursday morning, and continues so till after “The Rending of the Veil” on Saturday morning, when all the bells are set agoing afresh, and the whole of the flags are restored to their original position.

In the afternoon we went to see the final series of those processions, which have been traversing the streets of Seville during the most of this week. We witnessed four to-day, and the whole of them were well worth witnessing, as they were of the most sumptuous character. Many more people were present to-day than on any previous occasion. The first usually displayed the crucifixion. Foremost came the members of the fraternity attired in the same fashion in black, preceded by a cross-bearer, and followed by a large figure on a platform bearing in his hand a scythe, and supposed to represent Death, but it was of rather a horrible character. It immediately preceded “The Crucifixion Group.” This was a very fine one. It comprised Christ outstretched upon the

Cross, with the two thieves on either side, and, below, the two Marys, who are attired in long black dresses, and bear in their hands white lace handkerchiefs. All the figures look very artistically carved, and a pathetic expression is vividly exhibited in, especially the faces of the Saviour, the two Marys, and the penitent thief, and a horrible expression in that of the impenitent one. This platform was of the largest size, and around it were numerous candelabra of silver. On the top of the canopy over it were lying many bouquets of fine flowers that had been cast down on it by people seated at the windows above, as we have noted. Behind walks the Roman and Pilate's soldiers, but to-day, though attired after the same fashion, they were more richly got up now in silk or satin, and more numerous than on any previous occasion. The dress of the Roman soldiers was rather fashioned after the manner of that worn by Highlanders. They had again all their spears, and blew as loudly on their trumpets. Pilate, still bearing his drawn sword and attended by his officer, walked first. Both were more grandly got up than previously. A military band, that played lustily, closed this procession.

In the second came first the fraternity members, who, though clothed in black, nearly all bore a different coloured flag, an embroidered banner, or a large staff adorned with gilding. Now appeared the platform on which was a large figure of the Virgin, finely carved, and most splendidly attired in a purple satin dress, most richly covered all over with gold embroidery, and covered with all sorts of jewels, which would probably have reflected back the sun's rays if it had

been shining. This figure had a long train. As usual in the processions that convey the figures of the Virgin, choristers in white, some bearing yet unlighted candles and others swinging incense, came in front of the platform. Just behind it walk two priests in their vestments, accompanied by some more choristers in white. Behind these walks a military band, playing lustily, and this procession is finally closed by the remaining members of this fraternity, attired in the same manner.

This procession should have been a fine one, but unfortunately, just as it was passing, down came a very heavy fall of rain, such as occurs during a thunder-storm, and thus the figure had to be hurried past as quickly as possible to a place of shelter, as did also those accompanying it. Such a rain would have quite ruined the Virgin's dress. When this rain came on, it is impossible to describe the noise and confusion that arose among the crowds not under cover, and how the sight-seers rushed and ran to a place of shelter. But soon the rain ceased, the sun shone again, and out came all the people.

The third procession likewise comprised a single figure of the Virgin, as richly attired, and its other component parts were similar to those previously noted; but this figure was very quickly carried past, almost at a run, as its attire had got quite wet. The band that followed it, as the rain had now gone off, played as lustily as ever.

Shortly after this appeared the fourth and last procession, which was the grandest of all we had witnessed in Seville. First came the members of the

fraternity, all bearing, though still attired in black, the splendid embroidered flags and banners, along with the ornamented staves, noted to-day in the Church of St. Parlo. Two females, richly attired, walked behind these—one representing Faith had her eyes bandaged. Now came two platforms, the first conveying "The figure of King David," and the other the "Crucifixion Group," both noted to-day. These were followed by the Roman and Pilate's soldiers, even more numerous and richly attired than ever. They were followed by a strong military band, playing lustily. Now came choristers in white, preceding that splendidly adorned figure of the Virgin belonging to the Church of St. Parlo. This figure now looked remarkably fine. All the candles placed on the candelabra on the platform it was borne on were now lighted. Two priests in their vestments followed it, and numerous choristers in white. All the choristers, both before and behind, now bore lighted candles. As it was getting dark before this procession passed, the effect of the immense number of lighted candles, all grouped together while advancing, was very fine; nor was there just now any wind to blow them out. A band, playing lustily, finally closed this procession. All the processions to-day kept better time than usual.

5. This morning there was a very impressive service at "The Cathedral," that designated "The Rending of the Purple Veil," which had covered the front of the high altar since the Wednesday before the Fifth Sunday in Lent. All the dignitaries of this cathedral took part in this service, wearing their most richly embroidered gold robes. The bishop was at their head,

attired in his richest vestments, and he had on his mitre of cloth and gold. His chaplain, bearing his pastoral staff, stood behind. All the members of the choir were present to-day and sang lustily, but this was more remarkable for its vehemence than superior merit. All stood and faced the high altar in successive rows, with the bishop and two of the senior canons in front. This service began early, about eight o'clock in the morning, and continued an hour, till nine o'clock, when, exactly at that moment, the veil was drawn aside in two parts, amidst the loudest thunders of the organ and the most vehement singing. Before it was drawn, the bishop, still wearing his mitre, and the two canons advanced within the altar rails, and stood in front till all the rejoicing was over. At the very moment it was withdrawn silence reigned, but immediately broken by all the bells in the town, and especially the large peal in "The Cathedral Tower," commencing to ring their very loudest all at once, and thus make a tremendous noise. Also, both in the orange grove outside and all through the town, cannons were fired, and the assembled crowds outside loudly cheered. For more than a quarter of an hour did all these bells continue to ring without intermission, and cannons and muskets to go off. People were almost stunned with such a tremendous noise. The whole of the high altar was now exposed to public gaze, all glancing with lighted candles, and upon it were many rare church ornaments. These candles were lighted at the same time as what was known as "The Easter Candle," placed on one side of the high altar. It was placed in a very finely carved bronze

candlestick of large size. It continued to burn during the whole of to-day. It could easily do so, as it was as thick as a pillar, composed of solid wax. Its place was the left hand side of the altar and within the rails. Now began a procession almost as grand as that described on Thursday, as all the richly adorned flags and banners were again carried, and all its members were as richly attired. The chief difference was that now there was no canopy, no lighted candles were carried, and all had their caps on. The bishop walked last, in his pontificals, preceded by his chaplain bearing his pastoral staff. He wore just now his mitre of cloth of gold. This procession traversed the whole of the aisles of this cathedral and terminated at "The Font," the water in which was re-consecrated with certain ceremonies, amid loud singing. This procession then returned and entered the choir by the same way as described on Thursday. This terminated the service, and the immense congregation of attentive and quiet worshippers—the largest we had seen at a morning service—dispersed. Before this service began there was a great crush to get through the crowd, in order to reach the front rank to see everything well, which we managed to do. However, to accomplish this, you had to enter the building very early—more than an hour before the ceremonies began. All the flags throughout the town were flying, as they usually do. They are immediately restored to their original position, when the sound of the cannon announces that "The Veil" has been withdrawn. To-day was a universal holiday in Seville, and consequently every body was going about pleasure-seeking.

In the afternoon we visited a sort of Fair, more curious owing to its origin than anything remarkable witnessed at it. It is held in a large grass-grown plain, near "The Hospital de la Sangre." Here a great many lambs are killed on the spot, then skinned and their flesh at once exposed for sale and largely bought. The lamb just slain is designated "The Paschal Lamb," and to-day is the only one in the whole year when this spot is used for this purpose. It is curious thus to witness the long continuance of Jewish customs upon the inhabitants of southern Spain. Seville is the only place where this can be witnessed. A great many lambs were here confined in pens of wicker work ready for killing. The whole must be disposed of, and this fair broken up before sunset. It had originally been one of importance, but has now fallen off, for the only things in it, except the lambs and the people killing them, were several "merry-go-rounds" little patronised, apparently of rather a poor order. This was once probably a sort of religious fair. After this we drove to see the bulls that are to play their part in "The Bull Fight" of to-morrow, the first grand one of the season, and during also Monday and Tuesday there are to be bull fights. A portion of a large, grass-grown plain where they could get good feeding was selected for their abode to-day. It was quite in the outskirts of the town, beyond even "The Palace of San Telmo" and "The Railway Station," out into the open country. The road to it, though tolerably broad, was of rather a sandy character and uneven. Both sides of it were lined with wild cactus just coming into flower. In this direction you get a

good view of the massive but elegant proportions of "The Cathedral." The bulls looked fine ones, especially a black one, which was a very fine shapely-looking beast, with large pointed horns. Probably he would have got a prize as a "Polled" at some of the Scottish agricultural shows in place of giving sport in the ring, killing horses, and being finally killed. All the animals here were horned. You were not allowed to approach close to them, owing to their fierceness, but they looked from the distance very quiet. Probably they were tired, as they had been driven, early in the morning, a long way, from the country. Men on horseback, picturesquely dressed, with long spears in their hands, were guarding them closely all round. Early to-morrow they are to be driven into the town, and placed within the tower portion of the "Bull-Ring" till they are required. It may be noted that the meat of bulls slain in "The Ring" is reported to be the tenderest of any in Spain. A great many carriages, well appointed and well turned-out, all drawn by two horses, with a couple of liveried servants on the box, and people on horseback, were out here viewing the bulls. It is quite the thing for people in Seville to go out on the day before "A Bull Fight" to view the bulls. The display was an especially large and fine one to-day, as it was the first in the season, the day especially fine, and it was also the Saturday before Easter Sunday. Such a crowd of carriages and horses were around these animals, that it would have been little surprising if they had got frightened. A Belgian Royal Prince, designated the Count de Flanders, was one of these that

visited these bulls. He was in an open carriage, drawn by four horses, and had an outrider in front in uniform. Pigeon shooting was going on in another part of this plain, but a little lower down than where the lower classes were. It was apparently patronised by the lower classes. Those apparently taking part in it were bad shots, and more escaped than were killed. When one was wounded and fell, a dog was sent out, who took the bird in its mouth, and took it back to the place where the birds were started from, when it was set flying again and shot at. Finally, we drove in "The Public Promenade of Seville," previously noted. Here to-day a great many carriages were moving to and fro in four lines, and owing to the number, almost at a walking pace. The most of these conveyances are very fine ones, drawn by two beautiful Andalusian horses, with coachman and footman in livery on the box. All were open. Several were drawn by mules, that looked very handsome animals, most carefully kept. They were large sized, when compared with the mules we see in this country, and their colour was grey. So well were they kept that their skin shone like satin. Their ears indicated their only difference from horses. Some of the conveyances were even drawn by four horses or mules. Also a great many riders were proceeding along here, mounted on most elegant horses. As this drive was so crowded, two mounted policemen were stationed at either end, in order to direct the traffic and keep order. This was the special day of the year when the aristocracy of Seville turn out in full force, with their best attire, and as all in the carriages were fashionably dressed, and finely equipped

carriages, a great many people were sitting about in all directions, to see the carriages go past. The leaves were now all out on the trees, and everything was fresh and green, like early summer. It was thus the best season of the year for witnessing such a display as we have noted. The Belgian Prince was driving here also the most celebrated bull-fighter or matador in Spain. The hour when this assemblage was fullest was five o'clock, and it was not over till about six o'clock. Rarely in any city not the capital of a country would you witness such a fine display of conveyances under such favourable circumstances.

6. This morning what is known as Pontifical High Mass was celebrated within "The Cathedral," and "The Papal Benediction" was delivered by the Archbishop, as he had just been created a Cardinal, and permission and command to do so from the Pope direct had been received from Rome. The Archbishop himself was celebrant at the Mass; the only procession to-day consisting in conveying him from "The Sacristy" to the high altar. He was attired in his red robes as a Cardinal. Several chaplains, in black, accompanied him, and several of the dignitaries of this cathedral, in their gold-embroidered robes. As he was still lame, owing to his recent illness, he was conveyed in, seated in an embroidered chair. On reaching the high altar he at once advanced to the front of its steps, and then delivered the "Papal Benediction" to the kneeling crowds below. He was then vested for Mass in magnificent gold embroidered robes. At various times his long most magnificently embroidered train was upheld by his chaplains; also his very grandly jewelled pas-

toral staff was borne before him by his chief chaplain. Several mitres of cloth of gold were put on his head, and taken off at various times during this service. A grandly ornamented throne, covered with draperies of gold brocade, was assigned to him on the right side of the high altar. All the choir of this building, in white, and the whole of its clergy, attired in their very grandest gold-embroidered vestments, took part in this service ; but neither was the playing of the organ, now in full force, or the singing, though more florid, to-day of superior merit. The high altar was all covered with lighted candles, and the most magnificent of its rich and rare old draperies, and all the magnificent jewelled church ornaments this building possesses. This celebration of Mass lasted about an hour—from about eight o'clock in the morning till nine. A vast congregation was present at this service. Owing to their numbers, the streets were quite crowded with the people returning from this service. "The Temple" in "The Cathedral" was quite dismantled to-day, and preparations were in progress to remove it altogether. Although all the cathedrals throughout Spain have temples erected at this season, the one at Seville is allowed to be undoubtedly the finest.

The afternoon to-day was very quiet. As most people had gone to "The Bull Fight," there was little animation in the streets. No band was playing in the principal square ; however, it seems very rarely to do so. Of course, all the flags on the public buildings were flying full mast high, but this they always do on Sundays ; but there were no more signs of a holiday

than is usually the case on Sundays. All the shops were open, and workmen were busily clearing away all portions of the numerous wooden erections that had been raised in front of "The Town House," to enable people to see the procession passing.



CADIZ.

CHAPTER XII.

Journey from Seville to Cadiz.

April the 7th.—Little calls for remark in this route. It was but a short one—between four and five hours in duration. You start from the same railway station as you arrive at Seville from Granada, and traverse a small portion of the previously described line of railway. After this the aspect of the country was generally flat, though sometimes ranges of mountains, but not of great height, can be seen in the distance. They are quite covered with green vegetation. Large herds of cattle and horses may be perceived in passing quietly feeding on the luxuriant grass these level plains are covered with. This district looked well cultivated. Vines are largely grown here, also lemon, orange, and a few palm trees. The largest town we stopped at was named Jerez, now one of the chief wine emporiums in Spain. It looked a pretty place, well surrounded with trees. Darkness came on, however, before we reached our destination. You have in this route to change carriages at Jerez. Before you reach Cadiz the line of railway has the sea on both sides of it. The train to-day was much crowded with people, probably owing to the holidays, and thus there was rather a rush at the Seville station to get places. A royal carriage was attached to this train conveying to Jerez the Belgian royal personage previously noted.

At Cadiz.

(We only stayed here two days, quite ample for seeing everything.)

1. To-day we visited two notable churches in this town. Both were situated close to the sea beach in the lower part of the town, and are not far removed from each other. The first was designated Los Capuchinos. It was originally a monastery of large size, belonging to the body it derives its name from, but has been suppressed. It is constructed in the usual form of monasteries, but the only thing shown is "The Chapel," to get to which you have to traverse several small, bare, and whitewashed passages. This chapel is not large, and is but poorly fitted up. If it did not possess great pictorial attractions it would be scarcely worth visiting. The walls are completely whitewashed, and at the end facing the high altar there is a gallery. Although this and the portions around it are only of painted wood, they are done so well that if you did not touch them you would think they were of the finest marble. If such had been the case this chapel would almost have equalled that of "The Cartuja Convent" at Granada in magnificence. The side altars here, however, are poorly fitted up. But upon one there was a statue of the Virgin, that had probably been taken out in "The Holy Week Processions" at Cadiz. Though of a small size it is very richly attired in a long black silk dress, all covered over with gold embroidery and adorned with jewels. It bears in its hand a white lace handkerchief. This figure was of wax. A very mournful expression is exhibited in the face. Below another of the side

altars was a representation of our Lord's Passion executed in rock work. A great amount is depicted here in a little space with the greatest vividness and spirit. Probably only at this season is it uncovered. However the great attraction for visitors is that over the high altar hangs one of Murillo's finest pictures, styled "The Marriage of St. Catherine." This is one of large size, and it is executed in his very best style, also it displays more devotional spirit than he usually exhibits. The colouring is bright and clear. The background, though rather dark, has a landscape in the extreme distance, similar to those noted in his two famous pictures in "The Fine Art Academy" at Madrid. The figure of God the Father here looking down from above is a remarkably sublime one, but it is more executed after the Italian style than is usually the case in works by Murillo. As usual the faces of the attending angels are very pretty ones. The figures of the infant Saviour and St. Catherine are also remarkably well done ones. This work is noteworthy as it was the last Murillo painted, for just as he was finishing it he fell from the scaffolding and died a fortnight later from the injuries he had received at Seville. On either side are a series of panel paintings, but these are wholly executed by his pupils. Over two of the side altars are copies of Murillo's paintings. In "The Sacristy" there is a very fine head by Zurbaran, superior to many of his more praised works, though its size is only small. After this we went to "The Cathedral," which, as we noted, is situated near. It is a large building in the Corinthian style of architecture, however it is modern, as it was only completed

in the beginning of the century. It possesses a lofty dome. Marble is largely used in adorning this building, for the walls near the high altar are completely covered with various coloured marbles. The roof is also upheld by large pillars of solid red marble. The high altar is in the form of "a Tabernacle," of large size, completely formed of pure white marble. As usual, a railed off passage connects it with the choir, the wood carving of which is handsome, formed of black wood, and comprising a number of figures—the upper of small size and the lower of large—that stand distinctly out of the woodwork. The bishop's throne is also adorned with rich carving in the same material. The floor of this building is entirely laid with black and white marble. Little stained glass is in this cathedral. The side chapels here are not remarkable for ornamentation. The only notable thing in one is that there hangs over the altar a good copy of Murillo's "Conception." The temple for the depositing of the Host had not yet been removed from the centre of this cathedral. Though it might be reckoned by some a handsome structure, it was by no means so large or grand as the one at Seville. The exterior of this cathedral is so surrounded with poor-looking buildings that you cannot at all perceive its proportions, which, however, do not seem remarkable. Next we looked into what is designated "The Old Cathedral," which is close beside the other one, but it is quite built round. It is, however, a small and poor-looking building, completely whitewashed, and the roof is upheld by a double row of massive stone pillars. Neither is the high altar here nor are

the side ones at all adorned. The appearance of this building inside is not unlike that known as St. Maria la Blanche at Toledo.

2. To-day we drove a little into the country. It was rather a pretty drive, as occasionally glimpses can be got of the bright blue sea. Upon both sides of this road are pretty gardens; in these were many plants of roses and geraniums, all of large size, and quite covered with flowers. A small villa stands in the grounds of each. One house we passed was fitted up after the Moorish fashion in the same manner as those noted at Seville. There are also in this quarter a number of houses two storeys in height, probably in the occupation of workmen. Though small they looked comfortable. They extend close down to the sea beach, which is here of a sandy character. During this drive we crossed the line of railway between Cadiz and Seville by a level crossing. In returning, but almost within the town, we passed the large military barracks, occupied by the garrison of Cadiz, which is said to be a large one. In the sandy level ground in front of these many soldiers were undergoing their drill. Cannon, but of seemingly rather an antiquated type, were placed here, and shot was piled beside them. Over each a soldier with a rifle and fixed bayonet was placed as a guard. Near these barracks we looked into a small garden belonging to a private individual, which, however, we went to in mistake for "The Botanical Garden" that was close beside it, and which we had intended to visit. This garden was well worth visiting, as it was one complete mass of flowers of all kinds and colours in full blow, and smelling most

sweetly. Rarely in any garden would you find such a blow of flowers. Though small, as we have noted, and completely walled in, it was kept in excellent order, so different from the usual run of Spanish gardens. Numerous large gourds were hanging on one of the walls here, but they were of last year, and had been placed to dry, and then they are used for carrying water, milk, or wine. Just now they were full of seeds. A hole is made in the top by which it is hung to the tree. The custodian of this garden very civilly presented us with one of these, which we brought home with us to England. After this we looked into the botanical garden. It is, however, quite small, but apparently rather well kept up, but it is however more for study than show. All the plants here are named and numbered. The great attraction is "A Dragon Tree," said to be five hundred years old, and is the only one in Europe. This tree had a huge trunk and wide spreading branches. It occupies the exact centre of this garden. There is a very small playing fountain here. Finally, we looked into the courtyard of one of the finest private houses in Cadiz. This is entirely constructed of pure white marble—stairs, floor, and all, similar to the one noted at Seville. The stairs lead up to galleries, also of white marble, that go round this building, off which the living rooms open. A glass roof covers this courtyard, over this during the heats of summer a curtain is drawn across to keep off the sun's rays. This is the living room of the family during the summer.

Cadiz, though it might not be designated a very fine town, is a very clean looking one, as all the houses

are whitewashed, consequently they shine very brightly in the sunlight. All the houses have flat roofs, so made, report says, to enable the merchants to see the arrival of their ships at Cadiz. Those that face the harbour are small, but those occupied by rich people are large and handsome. The Alameda of this town is a fine one. As usual this was planted with handsome trees now in full bloom. Several playing fountains are in this Alameda. One or two rather fine squares, but of small size, are in this city, all planted with trees. The most of the streets are narrow, owing to the convenience derived from this circumstance during the great heats of summer, but they look clean ; and the shops, though small, seem rather good and well provided ones, especially the fruit shops, which were filled with all sorts of our summer fruits and vegetables, as full grown, and ripe strawberries and peas. Also that almost semi-tropical—though now so largely exported to Great Britain—fruit, “The Banana.” All the chief streets lead down to “The Harbour,” where a considerable traffic goes on, but it would most likely be much more extensive if ships were only able to come close to the quay side, which they cannot do at present owing to the shallowness of the water here. Consequently all the business to and fro has to be carried on by means of little boats. A similar disadvantage occurs at the Spanish ports we have visited. Improvements are said, however, to be in progress in connection with “The Harbour of Cadiz ;” but no signs of these were visible. At one point a long stone pier, like that of Malaga, extends out into the sea. A considerable

number of ships were lying here just now, chiefly steamers, and bearing the Spanish flag, apparently employed in trading along the coast. The hotel we went to was named "The Fonda de Paris." It was a good one, and you were most amply fed. At dinner upon the second day of our stay, strawberries were served. They were of considerable size, and well tasted. The banana fruit was also amply provided at this table. It is green on the outside, and its flesh tastes somewhat like an unripe pear. The stairs and courtyard of this hotel are paved with white marble, which kept it cool, but as all the rooms look upon this courtyard you had the disadvantage of hearing all the noise that goes on within this hotel, which never seemed to cease day or night. Cadiz is only a stopping place for many on their way either to Seville or else Gibraltar or Malaga, and as most of the trains and steamers arrive or depart at unseemly hours, thus the noise is unceasing; also the openness of the whole place adds to it. This is the only hotel visitors to Cadiz resort to. It belongs to the same company as possesses "The Hotel de Paris" at Seville and "The Hotel Suiza" at Cordova, also one styled "The Hotel de Paris" at Madrid. Their hotels, taken all in all, are the best both as regards feeding and accommodation of any in Spain. Not many people were at the table d'hôte here, only a French couple, who afterwards travelled with us in the steamer to Gibraltar, and some other people. We had met none of these before, nor had we any conversation with those at this table. The prices in this hotel were as usual fifteen francs each person, everything included.



GIBRALTAR.

CHAPTER XIII.

GIBRALTAR, AND THE RETURN HOME BY THE PENINSULAR
AND ORIENTAL COMPANY'S S.S. "POONAH."

Voyage from Cadiz to Gibraltar.

April the 12th.—This voyage is a very enjoyable one when you have fine weather, which we were lucky enough to have. When the weather is not fine and the sea rough the very reverse is the case. As the steamer keeps pretty near the shore, you can get a good view of the Spanish coast. Cadiz looks very well on leaving from the sea, with its numerous white-washed houses; and the massive proportions of "The Cathedral" is a prominent object. When out of the bay the boat runs across to the opposite Spanish shore, along which it goes for the rest of the voyage. The general aspect of the coast is sandy, though occasionally it is green down to the water's edge. The appearance of the country at this point is very fertile. Several old-looking towns lying low on the seashore are passed. Though small they look bright, as the whole of the houses are whitewashed. The largest of the towns we passed was the ancient historic one of Tarifa. The houses here are also whitewashed. In this voyage you pass through Trafalgar Bay, which is of considerable size. At the end nearest Cadiz a sandy headland juts out, on the end of which is a small lighthouse. The whole aspect of the shore of this bay is sandy. Soon on the right hand appears—Trafalgar is

on the left—the coast of Africa looming large in the distance. Now distinctly may be perceived, standing low on the shore, the Moorish town of Tangier. The aspect of the coast is now rather rocky, but beyond on the Spanish shore are fertile plains closed in by ranges of mountains. A very lofty mountain all covered with snow may be seen in the distance beyond “The Straits of Gibraltar,” which is the narrowest point between Europe and Africa. Here is the town of Tarifa. On a rocky point nearest Gibraltar is a lighthouse, soon the fortress comes into sight, and now may be perceived distinctly on the opposite coast (of Africa) the Spanish convict settlement of Ceuta. This town looked very white. Several steamers can be now perceived, but these were lying in on the African coast. We also passed a couple of yachts, but both nearer the Spanish shore than we were. The one was a three-masted steamer, said to be the celebrated yacht “Sunbeam,” which had been lying all the winter in Gibraltar. She returned and remained several days during our stay. The other was a sailing ship. She was tacking to get an offing, and our steamer had to give way to her as the former crossed her course. Soon after this you run under the overhanging rock of Gibraltar, which was bristling with fortifications. A considerable number of large ships were just lying in the bay. The place you land at is known as “The Waterport,” which brings you into Main Street, the chief one of the town. It is, however, rather a disadvantage that both at Cadiz you have to embark and disembark at Gibraltar in small boats, as at neither port ships can approach the quay-side. The sea to-day was very smooth,

scarcely a wave, and the steamer did not roll at all. It would be very inconvenient if the weather was rough, as our account shows, in getting to and from the steamers. This was a regular Spanish steamer, and its size was but small. The accommodation was poor on board, but fortunately there were few passengers, chiefly English, and it was so smooth that nobody could possibly have been sick. What a business it must be when such a steamer is crowded with passengers and the weather is rough, a person does not like to contemplate. About ten or eleven o'clock an awning was erected at the stern of this boat, and here breakfast or luncheon was served in table d'hôte fashion. It consisted of fried eggs, kidneys dressed with plenty of onions, fried fish, mutton chops, along with fried potatoes. Finally, cheese, fruit, and black coffee, but without milk or brandy, were served. Everything was pretty well cooked. The sea air, however, gives a person an appetite, but the coffee was very poor. Only one knife and fork was provided for the whole of the dishes, but as what were designated as clean table napkins were given, you were able to clean your knife and fork on them. This fork was a three-pronged steel one with a bone handle. The knife had also a bone handle. Black wine was given pretty amply, but it was only fit to drink when largely mixed with water. For this meal you were charged three and a half francs over and above your passage money—one-and-twenty francs—each person. During this voyage the captain after his breakfast went into his cabin, shut the door, and slept for some time. Also, the man at the wheel, while entering Gibraltar bay, left the wheel

to itself till he lighted his cigar. This steamer, though so small and poorly fitted up that it would not be very safe to go in her during a strong gale, went at a great rate of speed, as the wind was in her favour. This steamer started at seven o'clock in the morning and arrived at three in the afternoon. It belongs to a firm of Messrs. Haynes, who do all they can for the strangers applying to them for assistance and advice.

At Gibraltar.

(We stayed here a week, but it was only waiting till the Peninsular and Oriental steamer "Poonah" came in, that conveyed us to England.)

As it is so well known, this fortress does not require a description similar to what we gave in other places in Spain. We got here on the 13th of April, and left on the evening of the 19th inst. It is a very curious street that known as Main Street, in Gibraltar, for there continually goes on a perfect babel of divers tongues, but English (the Government language), of course, predominating — Spanish, Arabic, Italian, French, and German—and all and sundry in their national dress. Here is the tourist just arrived, hurrying to see the Rock and be off, or several from the many passenger steamers that touch at this port, driving, in company, to get a little rest on dry land before again embarking on the tempestuous ocean. Now it is a company of stalwart Highlanders, or well-set-up representatives of the English infantry, marching with their band in front to relieve guard. Probably next you see a company of Arabs over from Tangier, and several Jews from the same place, attired

in their curious and distinctive dress, which can only be seen in Gibraltar or Tangier. Now there comes a large company of picturesquely attired Spanish peasants, driving or riding their string of heavily laden mules. As may be supposed this is the chief street in Gibraltar, and here are the best shops. Though a street runs parallel to this one, little bustle goes on in it, and it seems chiefly used for the offices of the shipping companies having agencies in this port. In Main Street is situated "The Cathedral," which is not a large building, and its architecture is after the Moorish fashion. The choir here has wooden stalls of stained wood, not at all ornamented, and at one end is the seat of the Bishop of Gibraltar, which has over it a canopy of carved wood of the same material. The windows of this building are filled with very poor stained glass. The Governor's Residence, known as "The Convent," and the best hotel, styled "The Royal Hotel," are also in this street. Gates, that are locked after what is known as "gun fire," which occurs immediately on the sun setting, are placed at either end of this street. On one side, to the south, is what is designated "The Alameda," and on the other side that styled "The North Front." The newest and most powerful batteries are to the south, over which a guard is always placed. Facing the north are old casements still mounting powerful guns, that are reckoned so curious, as they are cut out of the native rock. The Alameda of Gibraltar is a very pretty one, as it is laid out as a garden, which is planted with all sorts of flowers and shrubs. The former were in full bloom, a perfect blow of flowers, such as you only see in this

country during favoured seasons, at the height of summer. The trees and plants were also flourishing luxuriantly, and had reached a very considerable height, though growing on a rocky soil. A small rockery is here, but no playing fountain, as water is scarce in Gibraltar. This place, however, is not very large. It faces the south. Above it, formed on the slope of the rock, is the parade ground for the use of the garrison. Every day there goes on an inspection of some of the troops here. All the troops in Gibraltar now wear the new white helmet issued to British troops stationed in semi-tropical countries. This parade ground is a large level sandy plain, and is thus most suitable for the purpose it is devoted to, as the overhanging rock protects it; though facing the sun, it is kept tolerably cool and shaded during the afternoon, which is the time the military inspections usually take place. April is the best season of the year for viewing this Alameda. Beyond this is the large district known as "The North Front," where are numerous barracks, the best in the place; and here every available spot of ground is cultivated as a garden, in which are all our summer flowers. Any spot that is too small for cultivation or neglected, is quite covered with wild flowers and mosses. In time you reach a winding path, overhanging precipitous rocks, at the top of which is an artillery battery. This is designated "Europa Point." Here it is the well known monkeys of the Rock come for their food, which is deposited every morning for them by the soldiers. But rarely are they seen, and then very early in the morning. They often reside among the numerous caves situated near this point. To-day the sun

was shining brightly over the far-extending and blue sea, which was sprinkled with many what may be designated white-winged messengers of commerce, busily pursuing their way through the Straits of Gibraltar. Just facing you is the mountainous coast of Africa. Everybody pays a visit to this place, and though a long drive, it is a very pleasant one, as you pass, continually, well kept most flourishing gardens, fine barracks, and strong fortifications, all bristling with powerful cannon.

That known as "The South Front" is much inferior. It leads to "The Neutral Ground" and then to "The Spanish Lines." This is rather a bare, sandy district, quite overgrown with rough natural grass, upon which many animals were feeding. The Neutral Ground is of the same character, and just outside it are "The Spanish Lines." On either side of these sentries of both nations walk to and fro, day and night. Just outside these is a small Spanish village, which was the most dirty and poor of any we saw in Spain. A number of dirty people are always standing about here, and the beggars are most troublesome. It is a curious thing that in this quarter there was always a wind blowing across the level sandy plain, which causes a great dust, and also it is a cold one, as such you would not expect to experience in such a warm place as we found Gibraltar during our stay. The Cemetery, situated in this quarter, but near the town, is worth a visit, as it is a well arranged and beautifully kept spot of ground.

During the Sunday of our stay we went to service at "The Cathedral." It was performed by two clergy-

men, assisted by a small surpliced choir and not powerful organ. It was well done, and the singing was fair, but the preacher was poor. A large congregation was present. As may be supposed, many officers were here in full uniform. The then Governor of Gibraltar, Lord Napier, was present at this service, attired in his full artillery uniform, and accompanied by an aide-de-camp in the same uniform. He occupied a seat quite in the front.

"The Public Market" of this town seemed rather a good one, and is one of very considerable size, and seems well supplied with all sorts of meat. It is kept so clean that probably there would be no smell in it even in the warmest weather. It is situated beside "The West Port," where we noted passengers disembark from the Spanish steamers. There are one or two barracks, which are said to be the worst in all Gibraltar. Many soldiers were always here on guard or moving about in uniform, which is worn universally in Gibraltar, both by officers and men.

We one day made an excursion to St. Roque, which is the nearest Spanish town to Gibraltar, except Algeciras. Though a modern town, it has a very old-fashioned aspect. The road to it goes for a very considerable distance along the sands that stretch round the Bay of Gibraltar, and close to the edge of the sea, and then enters a rather flat grass-grown plain, in which extensively grows wild cactus. There was nothing in St. Roque calling for remark, but this excursion was a pleasant one, as the day was so fine.

The garrison library of Gibraltar appears to be a large and well provided one, filled with the sort of

books suitable for a garrison town. The author, while in Gibraltar, was very kindly asked by the Colonel commanding (Leith) that most distinguished regiment the 79th, now known as the 1st Battalion Cameron Highlanders, to dine at their mess. An excellent dinner was served, and every one was most kind and agreeable. The army officers now-a-days seem a superior race to what they used to be, for they study hard, are most attentive to their duties, and are as agreeable, if not more so—but much more subdued in their manners—than they used to be. Two troop-ships came in while we were in Gibraltar, the “Orontes,” touching on its way with the 1st Battalion of the 1st Foot, or what is now known as the Royal Scots, to the West Indies, and the “Tamar,” returning with reliefs from India. Continually, large steamers, two or three Peninsular and Orientals among them, were out and in to this bay during our stay.

The hotel we went to was named “The Royal Hotel.” It was a very good one, entirely conducted on English principles. The charges were pretty high, fifteen English shillings per day, everything included, each person. The feeding here was most ample, sometimes rather much, in fact, and the department of the sweet course was on the most extensive scale of any we had met in our present travels. Excellent English ale off the cask was provided here most amply, which was a very pleasant drink after the wine we had been so much accustomed to in Spain. The waiters here all wore white cotton jackets. The head one was a very fat man. Continually in this hotel people were coming and going. One day a young man, an officer

in the Royal Scots, came in to luncheon from the "Orontes." He was very pleasant and ready to talk. He informed us that he had had such a bad passage from Malta that nearly all the passengers had been washed out of their cabins by the seas that broke over the ship, and the water flowing down into them. A marriage party came in one day to this hotel, probably from Algericas. They were, as may be supposed, Spaniards, and made a great noise, for they had drunk rather too much wine—said to be a bottle of champagne for each person, over and above other wines. Sometimes as many as sixty persons were at dinner here, but this was only when several passenger steamers came in at the same time. Though there were so many, everybody was well attended on.

The weather was most beautiful during our stay in Gibraltar, and though we were detained here eight days we enjoyed much our stay, everything in it is so well regulated, so different from the case in Spain, and the British soldiers are so superior in every respect to the Spanish ones.

The voyage in the Peninsular and Oriental steamship "Poonah" was not very enjoyable. It occupied nearly five days—from the evening of the 19th till the early morning of the 26th, when we gladly landed at Plymouth. This steamer was very long (four hundred feet) and narrow—built for speed; and as she had little cargo on board, and the weather happened to be rough, especially in passing through "The Bay of Biscay," she rolled very much, and the seas came over her so much that the water both came into the saloon and also into the cabins. The ports had to be

battened down all the time, and what are known as "The Fiddles" were on the table. She went continually under steam, and so light was she that no sail at any time could be hoisted. The captain was most attentive to his duties—never was he in bed the whole voyage between Gibraltar and Plymouth. After landing passengers there, it goes on to its dock, "The Royal Albert Dock in London," where now all the steamers of this Company lie during their stay in this country.

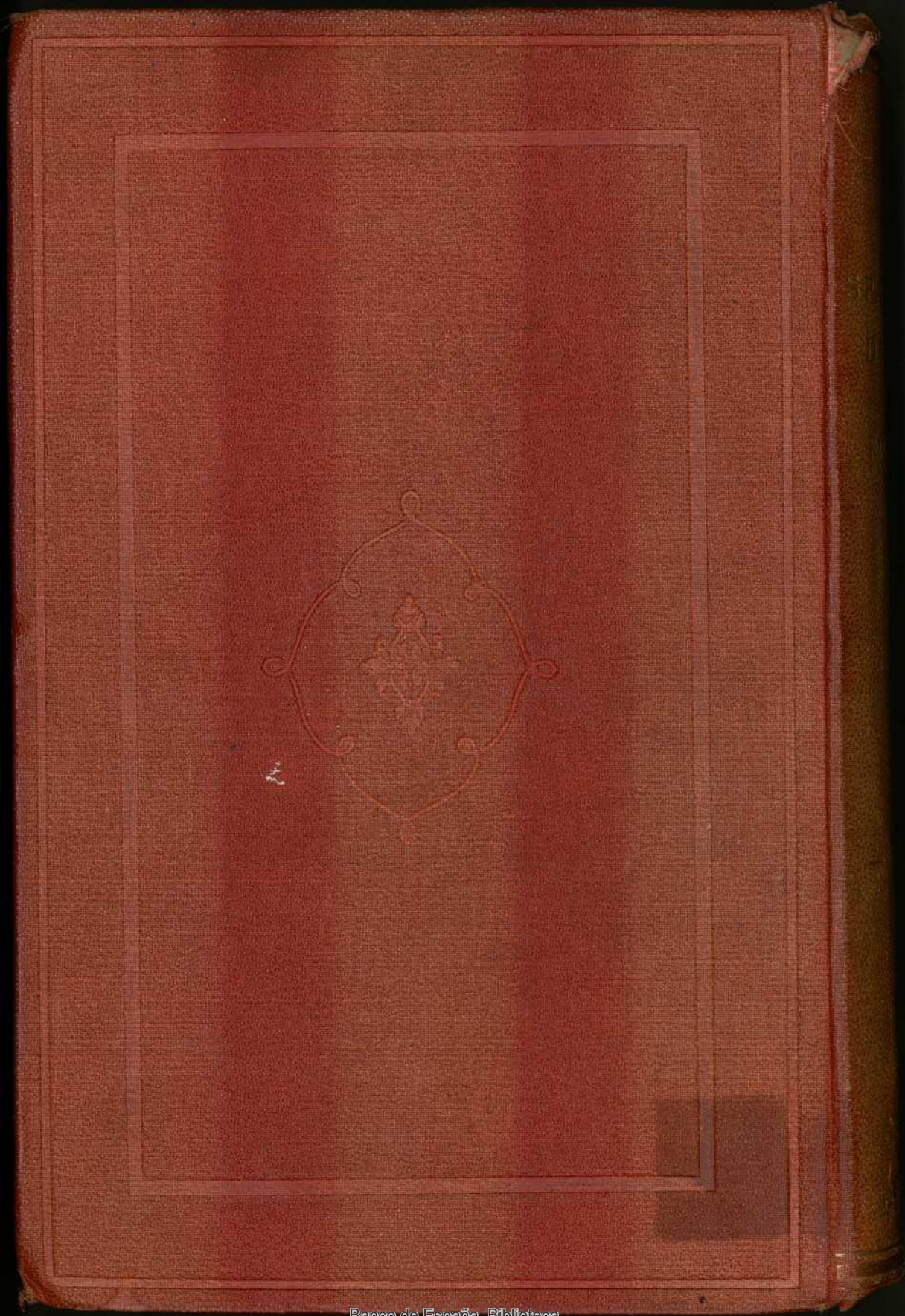
The feeding on board this vessel was but indifferent, and so was the attendance of the officials. The most attentive were the captain and the surgeon. More than two hundred passengers, chiefly returning from India, were on board this vessel, and thus it was much crowded.

Thus, it will be seen, "Our Spanish Tour" terminated by sea, which was the least pleasant of our travelling, owing both to the rough weather and the ill-regulated arrangements of the inferior officials on board the Peninsular and Oriental steam-ship "Poonah."

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Carta

1871



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J. R. MITH